

THE LUXEMBOURG
MUSEUM

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ITS PAINTINGS

BY

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Three hundred and eighty-nine illustrations

PARIS

H. LAURENS, ÉDITEUR
6, RUE DE TOURNON, 6

LONDON

T. FISHER UNWIN
1, ADELPHI TERRACE

1913

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THE
LUXEMBOURG MUSEUM

PAINTINGS

There have been two distinct periods in the history of the Luxembourg Museum. The first possesses only a retrospective interest for those who study the formation and origin of our great National Collections. For the Luxembourg then contained only works of ancient art. This period, allowing for an interim of some years (1780-1807), extends from 1750, when the Royal Collections were first thrown open to the public, to 1815.

The second period dates from 1818, when the Museum was assigned to works of living artists, as it continues at the present day.

FIRST PERIOD (1750-1815)

The Luxembourg has always been in some sort a Picture Gallery. In 1623, Rubens completed the decoration of the great gallery of the Palace, newly erected by Jacques de Brosse; and for two centuries this magnificent series of twenty-four compositions was the most frequented school and became a fruitful centre of practical instruction. But, properly speaking, the real date of the foundation of the

Museum is Oct. 14th 1750, when the Gallery was first open to the public.

The new Museum including the Rubens Gallery, comprised ninety six pictures chosen from the Royal Collections. Among these were the principal masterpieces collected by our kings since the time of François I, which are now in the Louvre, forming there the most precious part of the magnificent collection in the "Salon Carré" and the "Grande Galerie".

This permanent Exhibition, or rather Museum, for such it was in the full sense of the modern term, was open twice a week to the public for three hours, in the morning or afternoon, according to the season. Its organization and conservation had been entrusted to Jacques Bailly, keeper of the King's pictures, 1701-1768. Succeeding in this office his father Nicolas Bailly, he, in his turn, was succeeded by his son, Jean Sylvain Bailly, 1736-1793, the celebrated astronomer, a member of three Academies, whose more permanent fame rests on the political part that he played as President of the National Assembly and Mayor of Paris during the Revolution.

In the history of art this creation was an event of great importance, if we judge by the influence that public galleries have subsequently exercised on the development of our National School. Being the first museum opened to the public, it has been the starting point, not only of the Luxembourg, but of the Louvre and the other National collections. It was the first time that a picture gallery was placed at the disposal of the public with the view of promoting the study of the « *chefs-d'œuvre* » of the great masters. Until that time, with the exception of a privileged few admitted to private collections, such as Watteau to that of Crozat, students aiming at perfection in art were obliged to go to Italy.

There had long been a demand for such a measure, but La Font de Saint-Yenne, an art critic, was the first to expose the idea in clear terms. Were it only for this ingenuous and beneficial proposal, he deserves to be remembered. In his *Réflexions sur quelques causes de l'état présent de la peinture en France* (1748) he suggests the following plan : « The most speedy and at the same time most efficacious means that I propose for the advantage of a permanent re-establishment of painting is to choose a suitable place either in the palace of the Louvre (or somewhere in the neighbourhood) for the reception of the innumerable and priceless masterpieces of the great European artists composing His Majesty's Cabinet, which are accumulated and buried in small dark rooms in the Château of Versailles, where even if strangers are aware of their existence, they excite little curiosity on account of their inaccessibility ».

These « Reflections » were not lost, and the proposal seemed so judicious that certain persons in high quarters claimed the merit of them. Monsieur de Tournehem, Monsieur de Marigny and even Madame de Pompadour, the influential favourite, a friend of art, claimed the honour of the modest writer's original and practical initiative, an eloquent testimony of the interest with which the suggestion was greeted.

It was however not the Louvre, but the Luxembourg that was chosen. The Luxembourg, occupied but a short time by its foundress, was often abandoned, and in 1742 its apartments were again empty, on the death of Louise-Elisabeth d'Orléans, daughter of the Regent, and widow of Louis I, King of Spain.

The Museum, thus constituted, lasted with very little change until 1780, except for the addition of certain works of the less noted Masters of the Flemish and Dutch Schools, which were included in the Royal Collections.

In 1780, the Luxembourg having been given in appanage to « Monsieur », the King's brother, afterwards Louis XVIII, and it being impossible to leave the Royal possessions in what had become private property, all the pictures of the King's Cabinet, including the Rubens Gallery, were transferred to the Louvre, where the dream of La Font de Saint-Yenne was soon to become a magnificent reality.

An interval of twenty-one years now occurs in the history of the Museum. A succession of grave events in the life of the nation had produced their effect upon the fate of the palace. « Monsieur », the Comte de Provence, had fled abroad, and in 1795 the Luxembourg was given as a residence to the « Directoire Exécutif », whose members commissioned the architect Chalgrin to fit up the premises for the accommodation of that high assembly : since which time the Palace has never ceased to be connected with parliamentary life. The « Sénat Conservateur », the « Chambre des Pairs », the Senate of the Second Empire and ultimately our present Senate have all been the successive guests of the Luxembourg, except for an eight years' interim when it was occupied by the administration of the Prefecture of the Seine and of the Municipal Council of Paris.

The constructions of Chalgrin were only achieved in 1804. But in 1801 Chaptal, the Secretary of State, at the request of the « Préteurs du Sénat » resolved to restore its magnificence to the Palace where the said Préteurs sat, had already decreed the creation of a museum. This museum was formed without delay, the work being directed by Jean Naigeon, previously member of the art commission, conservator of the « dépôt de Nesle » and a member of the commission entrusted with the selection of works for the Central Museum of the Louvre. « La Galerie du Palais du Sénat » was reconstituted on the same bases as in the past. It still remained a Gallery of Old Masters.

Its chief possession was the Rubens Gallery, now restored to its original quarters, to which was added the series of the *Ports of France* by J. Vernet, which decorated the « Hôtel du Ministre de la Marine », and also those representing the « Life of Saint Bruno », by Le Sueur, formerly belonging to the Cloisters of the Carthusian Monastery near the Luxembourg. This last set of paintings was brought back from Versailles, where they had been deposited; and their restoration was confided to Naigeon himself, who at once set about finding larger rooms, so that he was enabled in 1801 to open his small museum which comprised some hundred pictures and about twenty statues.

« La Galerie de la Chambre des Pairs », as it came to be called, had but a short life. The existence of the little institution was again endangered by the serious national calamities that beset France. In 1815, the Allied Armies having entered Paris, the Louvre was forced to give up the treasures it had acquired by conquests and treaties, and the Luxembourg was called upon to fill up the sad gaps of the greater palace. This was the end of the Luxembourg or rather the close of its first period.

SECOND PERIOD (1818)

But the Luxembourg Museum was to rise from its ashes. A compensation seemed due to the « Chambre des Pairs » who took much pride in their Gallery and in 1818 Louis XVIII, by a decree resolved to create « the Royal Museum of the Luxembourg destiné aux Artistes Vivants ». This is the real date of the foundation of our Museum of Modern Art, and on April 14th 1818 it was solemnly inaugurated.

From an administrative point of view, its situation was

practically unchanged until 1848. The Museum remained under the auspices of the « Chambre des Pairs », and in its palace, « in order to contribute to its importance and to enliven the Luxembourg quarter », — an argument that is put forward by the inhabitants of the « Rive gauche » each time there is a question of transferring the Museum elsewhere. This gallery had not however completely freed itself from its old habits, and it kept for decorative purposes seventeen ancient pictures until 1821, when they were transferred to the Louvre.

Frédéric Villot attributes to the Comte de Forbin the original scheme of a Museum for living artists, but the idea was already in the air. The question had been discussed long before and had had a precedent in the proposal of La Font de Saint Yenne, who foreseeing that the artists of his time would one day take their place beside the Great Masters, unfolded his plan in terms that are not wanting in dignity.

« What motive of emulation », he writes in the same pamphlet, « could be more stimulating to the ambition of our contemporary painters than the hope of obtaining a place in this Royal Gallery beside the illustrious men of all countries!... This honour would be granted only to those artists whose reputation is firmly based on several prominent works, all bearing the stamp of general suffrage and public admiration ».

It is however to Eméric David, more renowned for his studies on ancient art and the modern schools, that we owe the precise statement of this project, though expressed in the somewhat pretentious phraseology of his time. In 1796, before the National Institute, then recently founded by Bonaparte, he proposed the creation of what he styled : « The Olympic Museum of the Living School of Fine Arts ».

At the time of its inauguration, the Luxembourg Museum comprised, by way of modern works, seventy-four pictures. Naigeon turned with unwearied zeal to the stores and deposits of the Louvre, the Palaces and Hôtels occupied by Ministers; he appealed to the artists themselves and obtained the loan of various pictures, such as the « Death of Socrates » by David, belonging to Monsieur de Vérac. In the same way he obtained from David, then in exile, the grant of the « Sabines » and of the « Leonidas », after having previously persuaded him to give up the « Horatii » and the « Brutus ». He also carried off from the « Ministère de la Marine », the « Paris and Helena » by the same artist, and from, the « Palais de Justice », the « Divine Vengeance » by Prud'hon. Purchases made at the annual exhibitions, especially by the Civil List, soon contributed to the growth of the Museum.

The special mission and aim of the Luxembourg were now definitely fixed, but its economical situation long remained precarious, and until 1848 its administration was most difficult.

Up to this date, the Chambre des Pairs had kept the entire control of the Museum as regarded the staff and police, and general management of the Galleries, which were closed when parliamentary exigencies so required. Regarding the organization or delivery of students' tickets, the collections were in a certain measure dependent on the Direction of the Royal Museums, lately founded, M. de Forbin, the Director of the Louvre, being placed over them.

This common participation gave rise to continual feuds between the Direction of the Museums and the « Chambre des Pairs »; it also proved a source of embarrassment to the Curators. In 1835, M. de Montalivet, High Steward of the King's Household, declared that there should be no confusion between the King's property and that of the

« Chambre des Pairs ». It was then decided that the objects belonging to the latter should no longer figure on the catalogues of the Museum, but be exhibited in separate Galleries.

The Republic of 1848, which exercised such marvellous influence upon the progress of art brought a little more order into our Gallery. The Museums, at first dependent on the King's Household, were attached to the « Ministère de l'Intérieur », while the Luxembourg was to depend on the Direction of the National Museums, as regards the staff, the sittings and collections. In this year, Charles Blanc was placed at the head of the Beaux-Arts, and Auguste Jeanron, an essentially artistic personality, was named Director of the National Museums.

Much underrated to-day, both as an artist and administrator, it is however to Jeanron that we owe the constitution of the National Museum, on the true scientific basis which is the source of its solidity and strength. It is neither the time nor place to speak of his artistic merits, though his works have gained for him a place apart as the precursor of Millet. During his short direction (Feb. 24 th 1848 — Dec. 1850) he gave to the Museum its present methodical organization and made it a centre of learning renowned throughout Europe. But the merit of this was ascribed to the direction of his brilliant successor, who, with his colleagues had inherited his programme.

After his nomination to the Louvre, Jeanron did not lose sight of the Luxembourg. On Jan. 25 th 1845, he proposed to the Director of the Civil Monuments, the removal of the Museum to the Palais Royal, at that time assigned to no particular purpose ; he also pointed out the advantage of its central position and proximity to the Louvre, but his project fell through.

Jeanron had brought with him as associates a group of

distinguished men : de Longpérier, Eudore Soulié and Frédéric Villot. The lastnamed was placed over the painting department and the period of his Curatorship is still celebrated, while his catalogues which are couched in scientific terms have served as models to all the great establishments in Europe. It was Jeanron who persuaded Villot to direct to the Luxembourg his genius for organization though this Palace was already provided with a titular, director in Elzidor Naigeon, son of the first manager of the Museum. The succession had been given to him as an acknowledgement of the services rendered by his father, but he was evidently a Curator of the old style. Here as elsewhere, the creation of a new atmosphere had become necessary, and Villot's efforts to accomplish this were crowned with success. He drew up the catalogue with an Introduction and a valuable bibliography dating from the very beginning, and he completed the mission of the Museum by the addition of a section of engravings, a creation on which both Charles Blanc and Jeanron had already set their minds. Armed with the confidence of M. de Nieuwerkerke, the learned Curator was able in 1852 to write, at the beginning of his new catalogue : « The art of drawing is now fully represented at the Luxembourg, and henceforth it will be possible to acquire an adequate idea of the Modern French School within the walls of this palace. »

To us, who have become more exacting, this assertion seems somewhat rash. In the Luxembourg there was still much to be done, both as regards the administrative organization and the recruitment of the collections. The amount of time required in both cases to arrive at satisfactory results is a matter of surprise. Apart from the number of gaps in the series, a certain order was lacking in the constitution of the Museum.

The pictures were collected from various quarters, some

being purchased by the Civil List or by the Direction des Beaux-Arts, for the payment of others, though in rare cases, the funds of the Museums had been drawn upon, whilst the proceeds of the entries to the Salon were employed for the acquisition of others. The annual exhibitions were dependent not only on the State, but also for a long time on the Museums and especially on the Luxembourg Conservateur Adjoint, a circumstance which often allowed the Curator to make fortunate acquisitions before the opening of the Salons. In 1852 the annual Exhibitions were committed to the care of Paul de Chennevières, Conservateur Adjoint of the Museum of the Louvre, who in 1861 replaced Naigeons' son at the Luxembourg. The title of Curator had been suppressed in 1849 for the three public Museums (Luxembourg, Versailles and Saint-Germain) although these functionaries were still under the direct authority of the superintendent of the Beaux-Arts, and it was as Conservateur Adjoint that Chennevières entered this Museum. The title of Curator was however re-established by a decree on the 8th of May 1867.

This state of affairs did not tend to increase the prestige of these Museums in the administration.

The Louvre, jealous of its prerogatives, kept the principal offices in its own power, for instance the inventories, very irregularly made owing to the constant removal of works of art either lent or claimed by the Emperor's Household, by the Ministères, the Exhibitions, etc. Up to 1887, until just after the opening of the Museum in the « Orangerie », the Luxembourg possessed no proper staff of officials, the chief guardian being its only regular servant; every month, by rotation, a group of men were sent, but as they returned after a period of nine months only, their short service rendered it impossible to judge of their capacity and character, or, in the case of any error to bring an action against them.

The want of room had become a source of complaint, besides which Philippe de Chennevières during his active, clever and liberal Curatorship had economical difficulties to contend with. He had however taken up Villot's programme and enlarged it by an attempt to give it a certain order. Many gaps were closed and scores of classical masterpieces were brought to the Luxembourg : the « Jeanne d'Arc », by Ingres ; the « Barricade » by Delacroix ; the « Solferino » and the « Emperor's Staff », by Meissonier ; the « Tepidarium », by Chasserau ; the « Pilgrims of Mecca », by Belly ; the « Spring », by Daubigny ; the « Falconry », by Fromentin ; the « Flood », by Paul Huet ; the « Orpheus », by Gustave Moreau ; the « Public Penance », by A. Legros ; the « Plague in Rome », by Delaunay ; the « Susanna », by Henner, etc. The ambition of Chennevières was to convert the Luxembourg into « the Palace of Contemporary Art, just as the Louvre was that of Ancient Art, » and in the midst of the mournful events of the Siege and the Commune, when the Luxembourg served as an ambulance and its treasures lay buried in ironplated vaults, prepared in the courtyard, to protect them against the bombardment, Philippe de Chennevières, nothing daunted, dreamt of acquiring the entire Palace of Marie de Médicis for the installation of his « Palace of Living Art », the centre of which was to be the Museum. Through persuasion or intrigue he contrived to procure some aggrandisements : the reconstruction of the wooden gallery on the terrace of the rue de Tournon, which served as a covered communication between the first floors of the two pavilions, the annexation of the arched gallery on the left of the entrance pavilion, in which he extended the Exhibition of sculpture. The statues were at that time dispersed here and there, particularly in the painting Galleries, where the marbles were introduced by means of scaffolding, which was both dangerous and expensive.

After having outlined the plan for the Modern Collections, embracing every branch of artistic manifestation (including many novelties to which further reference will be made), and this not for the French only, but also for the Foreign Schools, the Marquis de Chennevières quitted the Direction at the Luxembourg for the higher post of the rue de Valois, without however giving up the title of Curator. But the new Director of the Beaux-Arts did not forget his « dear Museum », at the head of which he placed ad interim Paul Dubois, one of the first masters of the young School, while he continued to watch over it from afar.

Alas, this period of peace and progress was of short duration, and the Luxembourg did not long enjoy its conquests. The Palace, occupied for some time by the offices of the Ville de Paris, was by a statute of July 23rd 1879 handed over to the Senate, which since 1876 had resided in Versailles. The development of the legislative service caused the Senate to encroach on the limited domain of the Museum, until the day on which the collections were finally dismissed from it, offered *temporary* hospitality in the Orangerie, and fitted up at the cost of the High Assembly.

It was at this critical moment (1879) that Philippe de Chennevières resigned office as Director of the Beaux-Arts, and at the same time his title of Curator of the Luxembourg. His successor Etienne Arago, archivist at the Ecole des Beaux-Arts, had previously played an important political rôle, particularly as Mayor of Paris in 1870-1871, and his long life had been passed in artistic circles. On entering office Arago was nearly eighty, being born in 1802 the same year as Victor Hugo.

But his physical and intellectual faculties were unimpaired by age. He, like his predecessor, closed many breaches in the Museum by introducing two Diaz, one Chintreuil, the « Venice » by Ziem ; the « River-bank » and « After the

Storm » by Théodore Rousseau ; the « Marseillaise » by Pils ; the « Human Comedy » by Hamon ; all canvases returned from the various « Ministères », and also acquired the « Morning » and the « Evening » by Jules Dupré ; two by Georges Michel, the portrait of Ricard by himself, as well as that of Madame de Calonne, the « Stream of the Black Well », and « the Man with the Leather Belt » by Courbet, besides many other valuable pieces.

But Etienne Arago's principal achievement during his guardianship was the installation of the new Museum in the Orangerie, where it was inaugurated by M. Grévy, President of the Republic, on April 1st 1886.

Not satisfied with this provisional establishment, Aragon, was always on the outlook for premises, to which he might transfer the National Collections of Modern Art. After different schemes drawn up by him and his successor, a decision of the Government placed the former Seminary of Saint Sulpice at the disposal of the Museum. Etienne Arago died in 1892 and was replaced by the colleague, whom he had honoured with his affection and confidence since 1886.

Although this last Curatorship embraces a period of twenty years, a rapid survey will suffice. The programmes, so wisely drawn up by Arago's predecessors, served as the basis of a methodical recruitment in the different branches of artistic production, both in France and abroad. Important gaps had been stopped by means of donations and legacies, some being the outcome of successful petitions. Thus it was that the Donation Charles Hayem enriched the Museum with, among other works, twelve watercolours and two paintings by Gustave Moreau, an admirable collection enabling us to appreciate this fascinating master so individual and expressive in his unequalled talent. On the other hand the Caillebotte legacy renders it at length possible

for us to give in our Museum an idea of the Impressionist School, which has exercised so considerable an influence on art.

Hitherto the Museum had been exclusively reserved for the National School of Art. M. de Chennevières was the first to realize the importance of adding to it some of the best works of foreign masters, and his proposal to form a new collection was favourably received. Still this project long remained in abeyance, and for almost twenty years this section only included eight pictures, whereas it now contains about two hundred, and more than one celebrated picture by masters, who considered an honour to have their canvases included in our ranks.

A walk through the galleries of the Modern School in the Louvre will suffice to give us an adequate notion of what the Luxembourg was in its glorious past. They are almost exclusively formed of contributions from the Luxembourg. The inclusion of chefs d'œuvre of Great Masters' such as David, Gros, Prudhon, Géricault, Delacroix, Ingres, Chassériau, Rousseau, Corot, Dupré, Mailhat up to Meissonier or Ricard, is due to the farseeing zeal, historical sense and cultured taste of men like Naigeon, Chennevières and Arago.

The enthusiastic chapter in the « Paris Guide », which Paul de Saint-Victor devotes to the collections at the Great Exhibition in 1867 gives us a glimpse of the Luxembourg at that date and enables us fully to grasp what it was.

By consulting the following figures, we can easily estimate the progress of the National Collections.

The Luxembourg originally possessed only a section of paintings, the advent of sculpture had a merely decorative purpose and in the beginning consisted chiefly of works belonging to the preceding century. Drawings were rare

till 1850. The section of medals, which was attempted by Philippe de Chennevières, was not really formed before 1890. The introduction of objects of art, extolled and attempted also by the same zealous mind, was first realized in 1892. The section of engravings was opened between 1852 and 1855 by Villot, who too soon lost courage and returned to the artists the costly gifts he had received. This section was only definitely established at the Luxembourg in 1892.

Concerning the growth of painting which is to-day of peculiar interest, the following figures show its fluctuation and progress. In 1818 the number of paintings attained 74; in 1822 it rises to 103; in 1825 to 131; in 1836 to 140; in 1850 to 164; in 1865, to 188; in 1871, to 225; in 1882, to 280; in 1886, to 262; in 1894, to 396; in 1898, to 459; in 1912, to 800. The present nomenclature does not include all the works of the Museum, a considerable number being stored in some of the National Palaces, place lacking to exhibit them, in the narrow limits in which the Museum of Contemporary Art is still confined.

In this collection must be placed the section specially devoted to foreign painting. At its creation, it contained exactly six pictures and among the six foreign artists, the Swiss Karl Bodmer was more than half French, the other five were Germans, two of whom, Lehmann and Heilbuth, had settled in France and became naturalized. In 1879, when Philippe de Chennevières retired, there were eight more, four of whom were Germans. In 1892, at the death of Etienne Arago, the number had scarcely varied, some of the Germans having merely been replaced by Scandinavians then more prominent at our exhibitions. Thanks to the active co-operation of the Administration of the Beaux-Arts, especially to M. Georges Leygues, minister, and Henry Roujon, Director of the Beaux-Arts,

the Administration profited by the Universal Exhibition of 1900 to form the solid nucleus of this collection, in which were already included some chefs d'œuvre of masters, such as Whistler, Watts, Stevens, Burne Jones, Constantin Meunier, Sargent, Brangwyn, Sorolla y Bastida, Zuloaga, etc. To-day it contains 180 paintings¹.

But in order to estimate the intensity of the movement, we must add to the number already quoted all the works that have left the Museum, the special aim of this institution being a continuous renewal after a periodical removal of a part of the works, some being delegated to the Louvre in a delay of time not less than ten years after the decease of the artist, while others are sent to Provincial Museums. Since 1892, the total list of entries amounts to 805 pictures.

¹ After this was sent to the press, a rich and generous English amateur Mr. Edmund Davis, has offered to constitute at the Luxembourg Museum a complete section of British contemporary art. This proposition thankfully accepted is about to be realized.

FRENCH BIBLIOGRAPHY

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Paul de SAINT-VICTOR.— *Paris-Guide* 1867. Chapitre spécial sur le Musée du Luxembourg.

MONTROSIER. — *Les Chefs-d'œuvre du Musée du Luxembourg*. Baschet, édit.

Ch.-Louis BORGMEYER.— *The Luxembourg Museum and its treasures*, Fine arts Journal, mai, juin 1912. Chicago.

Notice des peintures, sculptures, gravures et lithographies de l'Ecole moderne de France, exposées dans les galeries du Musée National du Luxembourg, par Frédéric VILLOT, conservateur de la peinture, avril 1852, in-12. Vinchon, imprimeur. Lettre au Directeur général, avertissement, introduction et bibliographie des catalogues antérieurs.

Ph. de CHENNEVIÈRES. — *Notice des peintures, sculptures et dessin de l'Ecole moderne de France, exposés dans les galeries du Musée Impérial du Luxembourg*. Lettre au Directeur reprenant l'historique abrégé de Villot et continuant sa bibliographie des catalogues.

Cette notice est reprise concrètement par Paul Dubois, conserva-

teur suppléant, puis par Etienne ARAGO, sans modification dans l'introduction historique. Arago, toutefois, en la reprenant, y ajoute quelques considérations personnelles et l'énumération des tableaux rentrés au Musée après une absence de plusieurs années, des acquisitions faites aux salons, ou en dehors des salons, ou des dons et legs.

L'édition de 1886, de laquelle à disparu la bibliographie des catalogues, comprend à la suite de l'introduction, une notice spéciale sur le *Nouveau Musée* et sur les conditions de la législation du Musée des Artistes contemporains.

Musée National du Luxembourg. Catalogue illustré d'après les originaux des artistes et divers documents. Paris. Librairie des Imprimeries réunies, 1887. (Notice anonyme sur l'histoire du Palais et du Musée.) Edition nouvelle, revue et augmentée, en 1892.

Léonce BÉNÉDITE. — *Musée National du Luxembourg*. Peintures, sculptures, dessins, gravure en médaillles et sur pierres fines et objets d'art divers de l'Ecole contemporaine, 1893, avec lettre au Directeur. Ce titre indique déjà le programme plus défini du Musée, l'introduction antérieure d'Etienne Arago y est conservée.

— Même notice, mais avec une lettre nouvelle, annonçant la création de la section des estampes, le plan du Musée indiquant les classements et une introduction reprise et abrégée.

— *Le Musée National du Luxembourg*

¹ Augustin Jal.

Catalogue raisonné et illustré des peintures, sculptures, dessins, etc., de l'Ecole contemporaine. Librairies et imprimeries réunies. Paris, 1898. Plan du Musée. Indications de services. Avertissement. Introduction, description des ouvrages et 50 planches. Nouvelles édition, 1900.

Léonce BÉNÉDITE. — *Le Musée du Luxembourg*. Son histoire, ses collections, son organisation. Introduction, notices biographiques ; la collection Caillebotte et l'Ecole impressionniste. 60 hors - texte. Baschet, édit., 1894.

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— *Le Musée du Luxembourg*. Numéro spécial du *Figaro Illustré*, juillet 1910, avec l'histoire du séminaire de Saint-Sulpice et les plans des aménagements futurs de ces locaux.

— *Au Musée du Luxembourg*. Une exposition de quelques chefs-d'œuvres prêtés par des amateurs. *Revue de l'art ancien et moderne*. T. XV, p. 365.

— *La reconstitution du Musée du Luxembourg*. Musées et monuments de France ; 1907, n^o 2 et 3.

— *Les dessins de Puvis de Chavannes au Musée du Luxembourg*. Etude

avec catalogue et reproductions, librairie de l'Art ancien et moderne, 1899.

Il faut joindre à la bibliographie générale et à celle qui est spéciale aux collections de peinture, la série des publications se rapportant aux dessins, sculptures et gravures, qui n'a pas sa place dans le présent volume :

EXPOSITIONS PÉRIODIQUES D'ESTAMPES.

Catalogue avec Introduction générale, biographie, bibliographie ; quelques clichés : *Bracquemond* ; 1897. — *Gaillard* ; 1898. — *Fautin-Lacour* ; 1899, avec une lithographie originale, du maître. — *A. Legros* ; 1900, avec une lithographie originale du maître. Librairies-imprimeries réunies, Paris, petit in-8°.

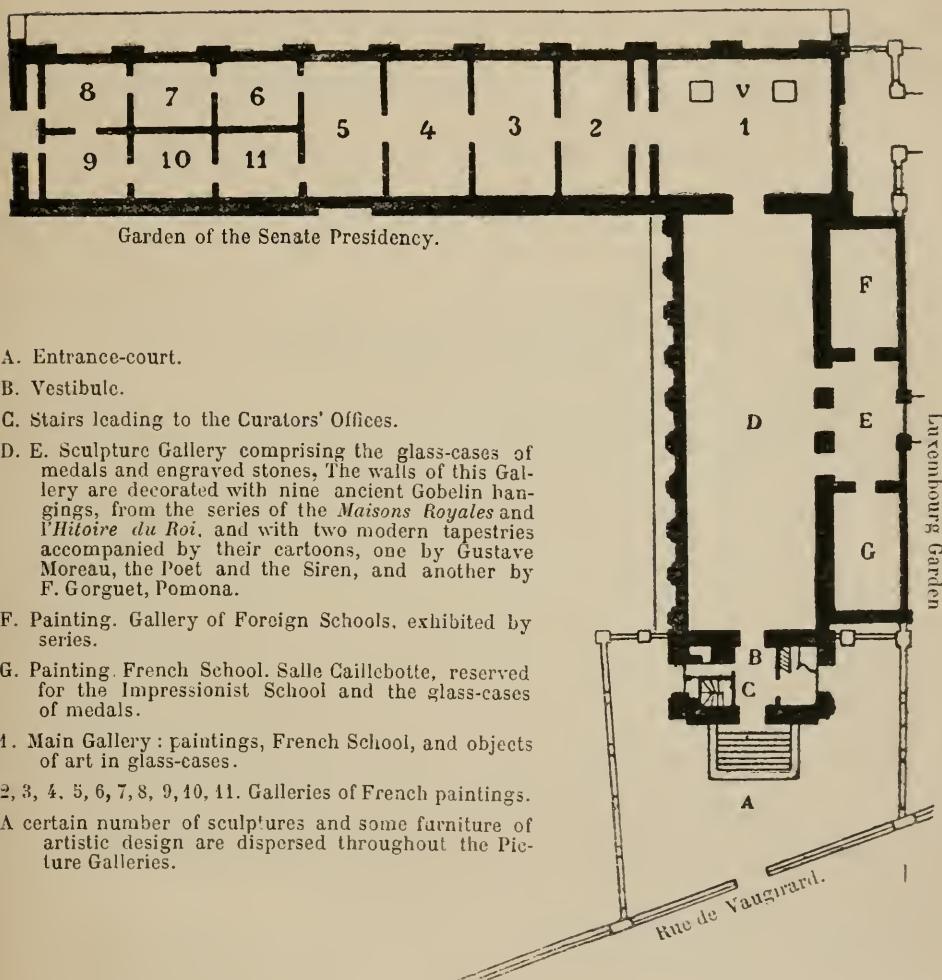
— *Felix Buhot* ; étude biographique et critique et catalogue de l'œuvre dessiné et gravé par l'artiste, exposé au Musée du Luxembourg en 1901. Paris, librairie de l'Art ancien et moderne.

— *John-Lewis Brown* ; étude biographique et critique et catalogue des peintures, dessins et de l'œuvre lithographié de l'artiste, exposé au Musée du Luxembourg en 1902. Paris, librairie de l'Art ancien et moderne.

— *Auguste Rodin* ; étude sur les décosrations sculpturales de la villa de M. le baron Vitta, à Evians, à propos de l'exposition de ses ouvrages et des estampes du maître au Musée du Luxembourg en 1906; catalogue des sujets exposés. Extrait d'*Art et décoration*.

PLAN OF THE LUXEMBOURG MUSEUM

Luxembourg Garden.



THE PAINTINGS IN THE LUXEMBOURG MUSEUM

The figures in the column on the right indicate the works illustrated in the catalogue and correspond with those of the pages.

Abbreviation : b., born.

I

FRENCH SCHOOL

ACHARD (Jean-Alexis), Voreppe (Isère), 1807; Grenoble, 1884.

1. *Les Vaux de Cernay.* H., 0^m,30; L., 0^m,47.

Presented by H. Harpignies.

ADAN (Emile), b. Paris.

2. *The Ferryman's Daughter.* H., 1^m,34; L., 2^m,21. P. 72.

ADLER (Jules), b. Luxeuil (Haute-Saône).

3. *Towing.* H., 1^m,42; L., 2^m,00. P. 124.

AGACHE (Alfred), b. Lille.

4. *Portrait of a Lady; study.* H., 0^m,60; L., 0^m,47. P. 52.

AMAN-JEAN (Edmond), b. Chevry-Cossigny (Seine-et-Marne).

5. *Portrait of M^{me} Aman Jean.* H., 1^m,08; L., 0^m,88.

BAIL (Joseph), b. Limonest (Rhône).

6. *The Housekeeper.* H., 1^m,36; L., 1^m,41. P. 54.

BARAU (Émile), b. Reims.

7. *On the Sièges.* H., 1^m,73; L., 2^m,63. P. 106.

8. *View taken from the Hill at Châlons-sur-Vesle.*

H., 0^m,90; L., 0^m,65.

BARILLLOT (Léon), b. Montigny-les-Metz (Lorraine).

9. *Lorraine Cowgirls*. H., 0^m,89; L., 1^m,18. P. 114.

BARRIAS (Félix). Paris, 1822-1907.

10. *The Exiles of Tiberius*. H.. 2^m,53; L., 4^m,10.

BASCHET (Marcel), b. Gagny (Seine-et-Oise).

11. *Portrait of M^{me} G. Pierné*. H., 1^m,07; L., 1^m,07. P. 42.

BASTIEN-LEPAGE (Jules). Damvillers (Meuse), 1848; Paris, 1884.

12. *Haymaking*. H., 1^m,80; L., 1^m,95. P. 91.

13. *Portrait of Simon Hayem*. H., 1^m,02; L., 0^m,79.

Presented by Charles Hayem.

14. *Portrait of Adolphe Frank*. H., 0^m,55; L., 0^m,48.

Presented by Charles Hayem.

BAUDIN (Eugène), b. Lyon.

15. *Flowers*. H., 0^m,65; L., 0^m,54.

BAUDRY (Paul). La Roche-sur-Yon (Vendée), 1828; Paris, 1886.

16. *Fortune and the Young Child*. H., 1^m,94; L., 1^m,48. P. 33.

17. *Truth*. H., 0^m,74; L., 0^m,49. P. 3.

Presented by Comtesse de Beaumont-Castries.

18. *Portrait of A. Peyrat, Senator*. H., 1^m,22; L., 0^m,87.

Presented by Marquise Arconati-Visconti.

19. *Portrait of Madeleine Brohan*. H., 1^m,07; L., 0^m,83. P. 4.

20. *Portrait of V. Giraud, Painter*. H., 0^m,72; L., 0^m,60.

Bequeathed by Princess Mathilde.

21. *Portrait of Jane Eisler*. H., 0^m,70; L., 0^m,60.

Bequeathed by M. Kœklin-Schwartz.

BAZILLE (Frédéric). Montpellier, 1846; Paris, 1870.

22. *Family Gathering*. H., 1^m,52; L., 2^m,27. P. 78.

Purchased in conjunction with M. Marc Bazille.

23. *Landscape*. H., 0^m,59; L., 0^m,73.

Presented by Fantin-Latour.

BELLANGER (Camille), b. Paris.

24. *Abel*. H., 1^m,00; L., 2^m,17.

BELLERY-DESFONTAINES (Henri). Paris, 1866; Les Petites-Dalles, 1909.

25. *Portrait of Henri Martin, Painter.* H., 4^m,12; L., 1^m,50.
Presented by M. Henri Martin.

BENNER (Emmanuel). Mulhouse, 1836; Nantes, 1896.

26. *Saint Jérôme.* H., 0^m,72; L., 2^m,02.
Presented by a group of Alsatians.

BENNER (Jean). Mulhouse, 1836; Paris, 1906.

27. *Capri.* H., 0^m,39; L., 0^m,56.

BÉRAUD (Jean), b. St-Petersburg of French parents.

28. *The Desile.* H., 0^m,71; L., 0^m,92. P. 58

BERNARD (Émile), b. Lille.

29. *Woman Smoking Haschich.* H., 0^m,86; L., 1^m,14. P. 140.

BERNIER (Camille). Colmar, 1823; Paris, 1902.

30. *January (Bretagne).* H., 1^m,04; L., 1^m,74.

BERTEAUX (Hippolyte), b. Saint-Quentin (Aisne).

31. *The Last Return.* H., 2^m,53; L., 3^m,83. P. 50.

BERTON (Armand), b. Paris.

32. *In Private.* H., 1^m,90; L., 1^m,17. P. 127.

BESNARD (Albert). b. Paris.

33. *Woman Warming Herself.* H., 0^m,90; L., 0^m,73. P. 40.

34. *Between Two Sunbeams.* H., 1^m,00; L., 0^m,81. P. 118.

35. *Algiers Harbour.* H., 1^m,00; L., 0^m,80. P. 97.

36. *Dead Woman.* H., 0^m,38; L., 0^m,46. P. 65.

Presented by M. Schweisguth.

37-38. *Two decorative panels.* H., 1^m,13; L., 1^m,00.

H., 1^m,13; L., 1^m,05.

Maciet Bequest.

BESSET (Cyrille). Saint-Sernin-du-Plain (Saône-et-Loire), 1861; Nice, 1902.

39. *White Road in Provence.* H. 0^m,55; L., 0^m,74.

BILLOTTE (René), b. Tarbes.

40. *Snow at the Gate of Asnières.* H., 0^m,59; L., 0^m,80. P. 44.

BILOUL (Louis), b. Paris.

41. *After the Bath.* H., 1^m,38; L., 1^m,68.

BINET (Victor), b. Rouen.

42. *Factories at Rouen.* H., 1^m,16; L., 0^m,73. P. 97.
43. *Behind the Farm.* H., 0^m,32; L., 0^m,40.

BLANCHE (Jacques), b. Paris.

44. *Portrait of Paul Adam.* H., 0^m,98; L., 0^m,73.
45. *The Family Thaulow.* H., 1^m,80; L., 2^m,00. P. 154.
46. *Flowers.* H., 0^m,57; L., 0^m,45.
47. *The Pink Drawing-room.* H., 0^m,56; L., 0^m,47. P. 164.

BOMPARD (Maurice), b. Rodez.

48. *Prayer to The Virgin.* H., 1^m,25; L., 0^m,85. P. 138.

BONHEUR (Rosa). Bordeaux, 1822; By (Seine-et-Marne), 1899.

49. *Ploughing the Fields in Nivernais.* H., 1^m,32; L., 2^m,00. P. 7.
50. *Study of the Horse.* H., 0^m,82; L., 1^m,00.
 Presented by M^{lle} Anna Klumpke.

BONNAT (Léon), b. Bayonne.

51. *Léon Cogniet.* H., 1^m,24; L., 1^m,07. P. 8.
 Presented by M^{me} veuve Cogniet and the author.
52. *Cardinal Lavigerie.* H., 2^m,39; L., 1^m,64. P. 47.
53. *Job.* H., 1^m,62; L., 1^m,30. P. 8.
 Presented by the Artist.
54. *Pays Basque (Saint-Jean-de-Luz).* H., 1^m,40; L., 1^m,95.

BONVIN (François). Paris, 1817; Saint-Germain-en-Laye, 1887.

55. *Ave Maria.* H., 0^m,82; L., 1^m,02. P. 14.
56. *The Refectory.* H., 0^m,45; L., 0^m,56. P. 44.
57. *The Fountain.* H., 0^m,74; L., 0^m,61.

BORDES (Ernest), b. Pau.

58. *The Ploughman and his Children.* H., 1^m,26, L., 1^m,62. P. 125.

BOUDIN (Eugène). Honfleur, 1824; Deauville, 1898.

59. *Bordeaux Harbour.* H., 0^m,72; L., 1^m,01. P. 88.

BOUDOT (Léon), b. Besançon.

60. *The Golden Season*. H., 2^m,43; L., 1^m,63.

BOUGUEREAU (William). La Rochelle, 1825; Paris, 1905.

61. *The Triumph of Martyrdom*. H., 3^m,41; L., 4^m,28. P. 23.

62. *Youth and Love*. H., 4^m,92; L., 0^m,88.

Presented by M^e Acloque.

63. *Consolatrix Afflictorum*. H., 2^m,06; L., 1^m,50. P. 22.

BOULARD (Auguste). Paris, 1825-1897.

64. *The Fisherman's Child*. H., 0^m,46; L., 0^m,39.

65. *Little Girl with Cherries*. H., 0^m,41; L., 0^m,31.

66. *The Artist's Father*. H., 0^m,65; L., 0^m,54. P. 135.

BOULARD (Émile), b. Champagne (Seine-et-Oise).

67. *The Cliffs of Sotteville*. H., 0^m,91; L., 1^m,20.

BRACQUEMOND (Félix), b. Paris.

68. *Portrait of M^{me} Paul Meurice*. H., 1^m,26; L., 1^m,00. P. 30.

Bequeathed by M. Paul Meurice.

BRANDON (Édouard). Paris, 1831; 1897.

69. *The Fast of Ab in the Synagogue of Amsterdam*.

H., 0^m,21; L., 0^m,46.

BRÉAUTÉ (Albert), b. Paris.

70. *The Workwoman*. H., 1^m,18; L., 1^m,55.

BRETON (Émile). Courrières, 1831-1902.

71. *The Fall of Leaves*. H., 1^m,10; L., 1^m,55.

BRETON (Jules). Courrières, 1827; Paris, 1906.

72. *Blessing the Crops*. H., 1^m,23; L., 3^m,18. P. 19.

73. *Calling in the Gleaners*. H., 0^m,90; L., 1^m,76. P. 10.

74. *The Gleaner*. H., 2^m,30; L., 1^m,25. P. 16.

BROUILLET (André), b. Charroux (Vienne).

75. *Portrait of M^{me} X...* H., 0^m,65; L., 0^m,54.

76. *Intimacy*. H., 1^m,50; L., 1^m,78. P. 153.

BROWN (John-Lewis). Bordeaux, 1829; Paris, 1890.

77. Before the Start. H., 0^m,61; L., 0^m,50. P. 96.

BUFFET (Paul), b. Paris.

78. Landscape. H., 0^m,45; L., 0^m,78. P. 102.

BULAND (Eugène), b. Paris.

79. Cross-bowmen. H., 1^m,50; L., 1^m,00.

BURGAT-CHARVILLON (Eugène). Manigod (Haute-Savoie), 1844; Paris, 1911.

80. Spinning-girl. H., 0^m,50; L., 0^m,42.

BUSSON (Charles). Montoire (Loir-et-Cher), 1822; Paris, 1908.

81. Beginning of the Flood on the Loir. H., 1^m,65; L., 2^m,33.

BUTIN (Ulysse). Saint-Quentin (Aisne), 1838; Paris, 1883.

82. Sailor's Burial, at Villerville (Calvados).

H., 1^m,30; L., 2^m,28.

CABANEL (Alexandre). Montpellier, 1824; Paris, 1889.

83. Portrait of M. Armand, Architect. H., 1^m,75; L., 1^m,27.

84. Birth of Venus. H., 1^m,30; L., 2^m,35. P. 34.

CABIÉ (Louis), b. Dol.

85. The Approaching Storm. H., 1^m,50; L., 2^m,00. P. 66.

CAILLEBOTTE (Gustave). Paris, 1848; Gennevilliers, 1894.

86. Men Planing the Floor. H., 1^m,02; L., 1^m,46. P. 78.

87. Roofs under Snow. H., 0^m,64; L., 0^m,82.

CANGARET (Jacques), b. Clessy (Saône-et-Loire).

88. Weariness. H., 1^m,22; L., 1^m,85.

Presented by " Société des amis de Luxembourg ".

CARO-DELVAILLE (Henry), b. Bayonne.

89. My Wife and her Sisters. H., 1^m,68; L., 2^m,10. P. 153.

CAROLUS-DURAN (E.-Auguste), b. Lille.

90. The Lady with the Glove. H., 2^m,28; L., 1^m,64. P. 43.

91. The Poet with the Mandoline. H., 0^m,90; L., 0^m,74.

Presented by the Artist.

92. *The Old Lithographer.* H., 1^{re},20; L., 0^{re},84. P. 47.
 93. *Portrait of M^{me} Feydeau and her Children.* H., 1^{re},90; L., 1^{re},25. P. 47.
 94. *Lilia.* H., 0^{re},90; L., 0^{re},74. P. 40.
 95. *Portrait of F. Français, Painter.* H., 0^{re},49; L., 0^{re},56.
 96. *Apple-trees.* H., 0^{re},72; L., 0^{re},90.

CARRIÈRE (Eugène). Gournay-sur-Marne, 1849; Paris, 1906.

97. *Maternity.* H., 1^{re},55; L., 1^{re},86. P. 420.
 98. *The Family.* H., 1^{re},24; L., 2^{re},19. P. 424.
 99. *Christ on the Cross.* H., 2^{re},26; L., 1^{re},30.
 Presented by a group of admirers and friends in conjunction with the government.
 100. *Affection.* H., 1^{re},30; L., 0^{re},96.
 Presented by a group of admirers and friends.
 101. *Verlaine.* H., 0^{re},61; L., 0^{re},50. P. 419.
 Purchased by the "Société des amis du Luxembourg".
 102. *The Artist's Portrait,* 1903. H., 0^{re},46; L., 0^{re},36. P. 419.
 Presented by M. Fenaille.

CAYRON (Jules), b. Paris.

103. *Portrait of M^{me} J. C...* H., 0^{re},95; L., 0^{re},72.

CAZIN (Jean-Charles). Samer (Pas-de-Calais), 1841; Le Lavandou, 1901.

104. *Ishmael.* H., 2^{re},52; L., 2^{re},09. P. 95.
 105. *Arable Ground in Flanders.* H., 0^{re},55; L., 0^{re},65.
 106. *Landscape under Snow.* H., 0^{re},39; L., 0^{re},45.
 Presented by Ch. Hayem.
 107. *The Death-chamber of L. Gambetta.* H., 0^{re},38; L., 0^{re},47. P. 65.

GÉZANNE (Paul). Aix-en-Provence, 1839-1906.

108. *L'Estaque.* H., 0^{re},58; L., 0^{re},72. P. 85.
 109. *Village-Court at Auvers.* H., 0^{re},63; L., 0^{re},52.
 Caillebotte Bequest.

CHABAS (Paul), b. Nantes.

110. *In the Twilight.* H., 1^{re},60; L., 1^{re},15. P. 427.

CHAIGNEAU (Ferdinand). Bordeaux, 1830; Barbizon, 1906.

111. *Herd in Moonlight.* H., 0^m,43; L., 0^m,50.

CHAPLIN (Charles). Les Andelys (Eure), 1825; Paris, 1891.

112. *Souvenirs.* H., 0^m,72; L., 0^m,50. P. 41.

113. *Young Girl with a Cat.* H., 0^m,78; L., 0^m,50. P. 41.

CHARNAY (Armand), b. Charlieu.

114. *Château-Morand.* H., 0^m,25; L., 0^m,35.

115. *After Mass.* H., 0^m,25; L., 0^m,35.

CHENAVARD (Paul). Lyon, 1808-1895.

116. *Divina Tragœdia.* H., 4^m,00; L., 5^m,50.

CHIGOT (Eugène), b. Valenciennes.

117. *Flirting.* H., 0^m,75; L., 0^m,94. P. 74.

CHUDANT (Adolphe), b. Besançon.

118. *Moonlight on the Oasis.* H., 0^m,80; L., 0^m,86. P. 130.

COLIN (Gustave). Arras, 1828; Paris, 1910.

119. *Gipsy Women.* H., 0^m,46; L., 0^m,54.

120. *Landscape.* H., 1^m,52; L., 2^m,20.

COLLIN (Raphaël), b. Paris.

121. *Floreal.* H., 4^m,10; L., 4^m,85. P. 35.

COMERRE (Léon), b. Trélon (Nord).

122. *The Spider.* H., 4^m,50; L., 4^m,50.

CONSTANT (Benjamin). Paris, 1845-1902.

123. *The Last Rebels.* H., 4^m,72; L., 3^m,45.

124. *The Cherif's Justice.* H., 3^m,74; L., 6^m,60. P. 62.

125. *Portrait of the Artit's Son.* H., 4^m,45; L., 0^m,86. P. 31.

126. *Portrait of "Aunt Anna".* H., 0^m,56; L., 0^m,44. P. 100.

CORMON (Fernand), b. Paris.

127. *Cain.* H., 3^m,84; L., 7^m,00. P. 75.

128. *The Forge.* H., 0^m,70; L., 0^m,90. P. 74.

129. *Portrait of Lehoux, Painter.* H., 0^m,80; L., 0^m,65.
Presented by the Artist.

130. *Portrait of M. Emile Loubet.* H., 1^m,46; L., 0^m,95. P. 143.

COTTET (Charles), b. Puy.

131. *By the Sea:*

The Farewell. H., 1^m,74; L., 2^m,35. P. 148.

Those who remain. H., 1^m,74; L., 1^m,20. P. 149.

Those who leave. H., 1^m,74; L., 1^m,20. P. 149.

132. *Evening Rays; Camaret.* H., 0^m,72; L., 1^m,10. P. 136.

133. *Fog.* H., 0^m,73; L., 1^m,00.

134. *Sadness.* H., 1^m,00; L., 0^m,45. P. 140.

135. *Venice.* H., 0^m,60; L., 0^m,75.
Maciet Bequest.

136. *The Old Horse.* H., 0^m,80; L., 1^m,00.
Bertin Bequest.

137. *Glass of Wine and Apples.* H., 0^m,34; L., 0^m,41.

138. *Dances.* H., 0^m,27; L., 0^m,27.

COURTAT (Louis). Paris, 1847-1909.

139. *Leda.* H., 1^m,45; L., 2^m,06.

COURTOIS (Gustave), b. Pusey (Haute-Saône).

140. *Portrait of M^{me} Gauthereau.* H., 1^m,03; L., 0^m,58. P. 77.

CUISIN (Charles). Paris, 1832-1900.

141. *Still-life.* H., 0^m,32; L., 0^m,52.

142. *Venice.* H., 0^m,36; L., 0^m,36.

Presented by Fantin-Latour.

DAGNAN-BOUVERET (Pascal-Adolphe-Jean), b. Paris.

143. *Holy Bread.* H., 1^m,20; L., 0^m,84. P. 46.

144. *Ouled-nayl Head.* H., 0^m,24; L., 0^m,20.

DAMOYE (Emmanuel), b. Paris.

145. *A Marsh.* H., 1^m,68; L., 3^m,00. P. 106.

DAUCHEZ (André), b. Paris.

146. *The Sluice.* H., 0^m,65; L., 0^m,93.

147. *Sea-weed Burners.* H., 1^m,50; L., 2^m,26. P. 144.

DAWANT (Albert), b. Paris.

148. *A Choir School*. H., 1^m,70; L., 2^m,25. P. 57.
149. *Portrait of a Gentleman; Italy*. H., 1^m,09; L., 0^m,90.

DÉCHENAUD (Adolphe), b. Saint-Ambreuil (S.-et-L.).

150. *Portrait of the Artist's Father*. H., 1^m,87; L., 1^m,05. P. 68.
151. *Portrait of M. E. Dujardin-Beaumetz*. H., 1^m,30; L., 1^m,05. P. 113.
Presented by M. Dujardin-Beaumetz.

DELACHAUX (Léon), b. Lac-au-Viller.

152. *The Seamstress*. H., 0^m,48; L., 0^m,58. P. 146.

DELAUNAY (Elie). Nantes, 1828 ; Paris, 1891.

153. *The Plague in Rome*. H., 1^m,32; L., 1^m,77. P. 45.
154. *The Communion of the Apostles*. H., 2^m,80; L., 2^m,02. P. 22.
155. *Diana*. H., 1^m,45; L., 0^m,94. P. 2.
156. *Portrait of the Artist's Mother*. H., 0^m,76; L., 0^m,57. P. 24.
157. *Charles Hayem*. H., 0^m,57; L., 0^m,47. P. 21.
Presented by Ch. Hayem.

DELASALLE (M^{lle} Angèle), b. Paris.

158. *Portrait of Benjamin Constant*. H., 0^m,72; L., 0^m,47. P. 53.

DEMONT (Adrien), b. Douai.

159. *Night*. H., 1^m,36; L., 2^m,26. P. 28.
160. *Abel*. H., 0^m,83; L., 1^m,35.

DEMONT-BRETON (M^{me} Virginie), b. Courrières (Pas-de-Calais).

161. *The Beach*. H., 1^m,90; L., 3^m,48. P. 72.

DESBOUTIN (Marcellin). Cerilly (Allier), 1823 ; Nice, 1902.

162. *The Artist's Portrait*. H., 0^m,34; L., 0^m,23.
163. *Portrait of M^{me} C...* H., 0^m,47; L., 0^m,37. P. 53.

DESCH (Théodore), b. Nancy.

164. *Child with a Crinoline*. H., 1^m,30; L., 1^m,45. P. 155.

DESCHAMPES (Louis). Montélimar, 1850-1902.

165. *Charity*. H., 1^m,46; L., 0^m,96.

DESGOFFE (Blaise). Paris, 1830; 1901.

166. *Rock crystal Vase of the XVIth century, a Purse of Henri II; Enamels of Jean Limosin, etc.* H., 1^m,25; L., 0^m,95.

DESVALLIÈRES (Georges), b. Paris.

167. *Portrait of the Artist's Mother.* H., 1^m,18; L., 1^m,00. P. 48.

168. *Male Head.* H., 0^m,26; L., 0^m,23.

DETAILLE (Édouard), b. Paris.

169. *The Dream.* H., 3^m,00; L., 3^m,90. P. 71.

170. *Sortie of the Garrison of Huningue (20th of Aug. 1815).*

H., 4^m,05; L., 3^m,85.

Presented by anonymous Parisians M. J. T. G. C.

DEVAMBEZ (André), b. Paris.

171. *At the Concert Colonne.* H., 0^m,64; L., 0^m,50. P. 158.

DINET (Étienne), b. Paris.

172. *The Terraces of Laghouat.* H., 0^m,27; L., 0^m,39.

173. *Slave of Love and Light of the Eyes.*

H., 0^m,54; L., 0^m,47. P. 141.

174. *The Man with the Large Hat.* H., 0^m,34; L., 0^m,26. P. 135.

DUBOURG (M^{me} Fantin-Latour, née Victoria), b. Paris.

175. *A Corner of the Dining-table.* H., 0^m,52; L., 0^m,61. P. 48.

DUBUFE (Guillaume), b. Paris 1853; died at sea 1909.

176. *Sketch for the Ceiling of the Comédie-Française.*

H., 0^m,25; L., 0^m,60.

DUEZ (Ernest). Paris, 1843-1896.

177. *Portrait of Ulysses Butin, Painter.* H., 1^m,33; L., 1^m,30.

DUFAU (M^{me} Clémentine-Hélène), b. Quinsac.

178. *Autumn.* H., 1^m,80; L., 1^m,85. P. 136.

179. *Portrait of M^{me} X...* H., 0^m,66; L., 0^m,65.

DUFOUR (Camille), b. Paris.

180. *Avignon in December.* H., 1^m,06; L., 1^m,62.

DUHEM (Henry), b. Douai.

181. *Flemish Canal.* H., 0^m,62; L., 0^m,90. P. 147.

DUHEM (M^{me} Marie), b. Guemps (Pas-de-Calais).

182. *Flowers.* H., 0^m,46; L., 0^m,38.

DULAC (Charles). Paris, 1865-1898.

183. *The Nave in the Church of Vezelay*. H., 1^m,15; L., 1^m,66.
Presented by Félix Roux.

DUPRÉ (Julien). Paris, 1851; 1911.

184. *The White Cow*. H., 1^m,14; L., 1^m,52.

185. *Mowers*. H., 1^m,17; L., 1^m,50.
Presented by M^{me} Boucicaut.

DUPUY (Paul), b. Pau.

186. *At the Seaside*. II., 2^m,05; L., 1^m,51. P. 126.

ESTIENNE (Henry d'), b. Conques.

187. *A Breton Wedding*. H., 1^m,70; L., 3^m,35. P. 122.
188. *Old Aragonese Woman*. H., 0^m,24; L., 0^m,17.

FAIVRE (Abel), b. Lyon.

189. *The Woman with the Fan*. II., 0^m,80; L., 1^m,14. P. 134.

FALGUIÈRE (Alexandre). Toulouse, 1831; Paris, 1900.

190. *Dwarfs, Spain*. H., 1^m,42; L., 1^m,16. P. 54.

FANTIN-LATOUR (Henri). Grenoble, 1836; Buré (Orne), 1904.

191. *A Studio in Batignolles*. H., 2^m,05; L., 1^m,71. P. 79.

192. *Portrait of M^{me} Fantin-Latour*. H., 0^m,93; L., 0^m,76. P. 30.
Presented by the Artist.

193. *Night*. H., 0^m,63; L., 0^m,77. P. 28.

194. *Carnations*. H., 0^m,22; L., 0^m,26.
Presented by Charles Hayem.

FAUVELET (Jean). Bordeaux, 1810; Chartres, 1890.

195. *Ascanio*. H., 0^m,17; L., 0^m,16.

FERRIER (Gabriel), b. Nîmes.

196. *Portrait of Général André*. H., 1^m,25; L., 0^m,80. P. 77.

197. *Sorrow*. H., 1^m,26; L., 0^m,84. P. 27.

FLAMENG (Auguste). Metz, 1843; Paris, 1893.

198. *Fishing-boat at Dieppe*. H., 2^m,25; L., 1^m,68.

FLAMENG (François), b. Paris.

199. *Eylau*. H., 1^m,70; L., 2^m,65. P. 70.
 200. *Portrait of M^{me} F. F...* H., 0^m,40; L., 0^m,33. P. 112.

FLANDRIN (Paul). Lyon, 1811; Paris, 1902.

201. *Solitude*. H., 0^m,62; L., 0^m,52.

FOREAU (Henri), b. Paris.

202. *Autumn Landscape*. H., 0^m,35; L., 0^m,56.

FOUQUERAY (Charles), b. Mans.

203. *Palermo*. H., 1^m,79; L., 2^m,00.

FOURIÉ (Albert), b. Paris.

204. *Under the Branches*. H., 0^m,98; L., 1^m,66. P. 35.

FRAPPA (José). Saint-Étienne, 1854; Paris, 1904.

205. *Phryne*. H., 0^m,92; L., 1^m,31.

FRIANT (Émile), b. Dieuze (Alsace-Lorraine).

206. *All Saints' Day*. H., 2^m,60; L., 3^m,35. P. 117.

GAGLIARDINI (Gustave), b. Mulhouse.

207. *The Village of Roussillon, Provence*. H., 1^m,43; L., 2^m,19. P. 114.

GAILLARD (Ferdinand). Paris, 1834-1887.

208. *Portrait of a Woman*. H., 0^m,56; L., 0^m,46. P. 53.

209. *Portrait of M^{gr} de Ségur*. H., 0^m,83; L., 0^m,66. P. 34.

GARDIER (Raoul du) b. Wiesbaden, of French parents.

210. *On the Beach*. H., 1^m,40; L., 1^m,40. P. 157.

GASTÉ (Georges). Paris, 1869; Madura (Inde), 1910.

211. *Brahmins Bathing (Madura, South India)*.

Presented by Bérard-Gasté. H., 0^m,65; L., 0^m,54.

GAUGUIN (Paul). Paris, 1831; Taïohaé (Iles Marquises), 1903.

212. *Still-life*. H., 0^m,34; L., 0^m,44.
 E. Chaplet Bequest.

GAUTIER (Amand). Lille, 1825; Paris, 1894.

213. *Mother and Daughter*. H., 0^m,61; L., 0^m,51. P. 20.

GAUTIER (Étienne), b. Marseille.

214. *Saint Cecilia*. H., 1^m,09; L., 1^m,92.

Presented by Comte and Comtesse de Rambuteau.

GEOFFROY (Jean), b. Marennes (Charente-Inférieure).

215. *Visiting-day in the Hospital*. H., 1^m,20; L., 1^m,45. P. 46.

GÉROME (Léon). Vesoul, 1824; Paris, 1904.

216. *A Cockfight*. H., 1^m,42; L., 2^m,02. P. 5.

GERVEX (Henri), b. Paris.

217. *Picture Jury (Hanging committee)*. H., 2^m,94; L., 3^m,84. P. 105.

Presented by M. Waldeck-Rousseau.

218. *Satyr and Bacchant*. H., 1^m,59; L., 1^m,93.

219. *Portrait of M^{me} V. de la B...* H., 2^m,00; L., 1^m,18. P. 69.

Bequeathed by M^{me} Valtesse de la Bigne.

GILLOT (Louis), b. Paris.

220. *Rouen Harbour*. H., 0^m,87; L., 0^m,47. P. 108.

221. *The Seine at the Trocadero*. H., 0^m,67; L., 0^m,90.

GIRARDOT (Louis-Auguste), b. Loulans-les-Forges (Haute-Saône).

222. *Jewish Cemetery at Tangiers*. H., 0^m,74; L., 1^m,00. P. 131.

GORGUET (François), b. Paris.

223. *Cupid*. H., 0^m,93; L., 0^m,54. P. 62.

GOSELIN (Albert), b. Paris.

224. *Nocturn*. H., 0^m,81; L., 0^m,59. P. 132.

GRANIÉ (Joseph), b. Toulouse.

225. *Portrait of M^{le} Moreno*. H., 0^m,56; L., 0^m,46. P. 100.

GRIVEAU (Lucien), b. Paris.

226. *The Pond*. H., 0^m,47; L., 0^m,66.

GUIGNARD (Gaston), b. Bordeaux.

227. *Flock of Sheep at the Pond*. H., 0^m,95; L., 1^m,51. P. 115.

GUIGOU (Paul). Villars (Vaucluse), 1834; Paris, 1871.

228. *Landscape in Provence*. H., 0^m,54; L., 0^m,80. P. 6.

GUIGUET (François), b. Corbelin (Isère).

229. *Child's Head*. H., 0^m,18; L., 0^m,18.
 230. *Young Girl Crocheting*. H., 0^m,65; L., 0^m,38. P. 162.

GUILLAUMET (Gustave), Paris, 1840-1887.

231. *Laghouat (Algérie)*. H., 1^m,22; L., 1^m,81. P. 60.
 232. *The « Seguia » Biskra*. H., 1^m,00; L., 1^m,53. P. 61.
 233. *Women Weaving*. H., 0^m,95; L., 1^m,42. P. 61.
 234. *The Desert*. H., 1^m,40; L., 2^m,00.

Presented by the Guillaumet Family.

GUILLAUMIN (Armand), b. Paris.

235. *The "Mill of Folly" in Crozant*. H., 0^m,93; L., 0^m,74. P. 85.
 Presented by M. Blot.
 236. *The Mill of Bouchardat*. H., 0^m,94; L., 1^m,15.
 Presented by the "Société des Amis du Luxembourg".

GUILLEMET (Antoine), b. Chantilly.

237. *Paris, seen from Moulineaux*. H., 1^m,84; L., 2^m,39. P. 109.
 238. *Equihen*. H., 1^m,30; L., 2^m,00. P. 107.
 239. *The Beach of Villers (Calvados)*. H., 0^m,73; L., 0^m,54.

GUILLOU (Alfred), b. Concarneau (Finistère).

240. *The Arrival of the "Pardon de Sainte-Anne-de-Fouesnant" at Concarneau*. H., 2^m,76; L., 2^m,21.

GUIRAND DE SCÉVOLA (Victor), b. Cettc.

241. *Portrait of M^{le} T...* H., 1^m,15; L., 1^m,41.

HANICOTTE (Augustin), b. Béthune.

242. *Their Sea; Volendam (Holland)*. H., 1^m,40; L., 1^m,65. P. 160.

HAREUX (Ernest), Paris, 1847; Grenoble, 1909.

243. *Night in August*. H., 0^m,89; L., 1^m,29.

HARPIGNIES (Henri), b. Valenciennes.

244. *Moonlight*. H., 0^m,74; L., 1^m,01. P. 12.
 245. *Evening in the Roman Campagna*. H., 0^m,90; L., 1^m,26. P. 13.
 246. *Le Saut du Loup (Allier)*. H., 1^m,44; L., 1^m,80. P. 12.

247. *The Coliseum.* H., 0^m,47; L., 0^m,66. P. 43.
Presented by the Artist.

248. *View taken from Beaulieu (Alpes-Maritimes).* H., 0^m,28; L., 0^m,43.
Presented by the Artist.

HAWKINS (L. Weldens), b. Stuttgart of English parents, naturalized Frenchman; d. Paris 1910.

249. *Orphans.* H., 1^m,25; L., 1^m,60. P. 50.

HÉBERT (Ernest). Grenoble, 1817; La Tronche (Isère), 1908.

250. *The Malaria.* H., 1^m,35; L., 1^m,93. P. 29.

251. *The Kiss of Judas.* H., 2^m,55; L., 1^m,86.

252. *Cervarol Women.* H., 2^m,88; L., 1^m,75. P. 41.

253. *Portrait of M^{me} d'Attainville.* H., 0^m,97; L., 0^m,73. P. 40.

254. *Muse (a study).* H., 0^m,47; L., 0^m,39.
Princess Mathilde Bequest.

HÉDOUIN. Boulogne-sur-mer, 1820; Paris, 1889.

255. *Gleaners at Chambaudoin (Loiret).* H., 1^m,52; L., 2^m,60.

HELLEU (Paul), b. Vannes.

256. *Versailles; study.* H., 1^m,25; L., 1^m,25. P. 456.

HENNER (Jean-Jacques). Bernwiller (Alsace) 1829; Paris, 1905.

257. *Portrait of Abbé Hugard.* H., 0^m,65; L., 0^m,54. P. 53.

258. *The Chaste Susanna.* H., 1^m,83; L., 1^m,32. P. 25.

259. *A Naiad.* H., 0^m,43; L., 0^m,63. P. 34.

260. *Idyl.* H., 0^m,75; L., 0^m,62. P. 3.

261. *Portrait of M. Clavé.* H., 0^m,41; L., 0^m,32.
Bequeathed by M^{me} Clavé.

262. *Comtesse Diane.* H., 0^m,51; L., 0^m,41. P. 418.
Bequeathed by M^{me} de Beausac.

263. *Portrait of M^{me} Laura Le Roux.* H., 1^m,33; L., 0^m,71. P. 76.

264. *Saint Sebastian.* H., 1^m,50; L., 1^m,20. P. 9.

265. *Christ on the Cross.* H., 2^m,03; L., 1^m,40. P. 9.

HERPIN (Léon). Granville (Manche), 1841; Paris, 1880.

266. *Paris seen from the Pont des Saints-Pères (evening).* H., 1^m,95; L., 2^m,95.

HOFFBAUER (Charles), b. Paris.

267. *After the Battle.* H., 2^m,25; L., 4^m,00. P. 102.

HUMBERT (Ferdinand), b. Paris.

268. *The Virgin, the Holy Child and St John the Baptist.*

H., 2^m,60; L., 1^m,40.

269. *Portrait of M^{me} X...* H., 2^m,10; L., 1^m,03. P. 69.

270. *The Ride.* H., 2^m,20; L., 1^m,98. P. 104.

JACQUES-MARIE, b. Paris.

271. *Old Bridge on the Rance at Dinan.* H., 4^m,62; L., 1^m,22.

JACQUET (Gustave), Paris, 1846-1909.

272. *Girl with a Lizard.* H., 1^m,55; L., 1^m,43.

Presented by M. Maciet.

JEANNIN (Georges), b. Paris.

273. *Embarkation of Flowers.* H., 2^m,92; L., 2^m,42.

JEANNIOT (Georges), b. Genève.

274. *Afternoon Tea.* H., 0^m,61; L., 0^m,50. P. 82.

JUSTE (René), b. Paris.

275. *Old Corner of Marlotte.* H., 0^m,50; L., 0^m,60.

KREYDER (Alexis), Andlau (Alsace), 1841; Paris, 1912.

276. *Offering to Bacchus.* H., 0^m,98; L., 0^m,77.

LA GANDARA (Antonio de), b. Paris.

277. *Lady with a Rose.* H., 1^m,95; L., 0^m,95. P. 76.

LAGARDE (Pierre), Paris, 1853-1910.

278. *The Retreat.* H., 4^m,06; L., 4^m,43. P. 70.

LANDELLE (Charles), Laval, 1821; Chennevières (S.-et-M.), 1908.

279. *The Virgin's Presentiment.* H., 1^m,43; L., 1^m,18.

280. *The Nymphée of Julius II.* H., 0^m,55; L., 0^m,38.

LAPPARA (William), b. Bordeaux.

281. "Coplas". H., 0^m,97; L., 4^m,20. P. 152.

LARONZE (Jean), b. Génelard (Saône-et-Loire).

282. *The Angelus.* H., 0^m,80; L., 4^m,07.

LA TOUCHE (Gaston), b. Saint-Cloud.

283. *Night Festival*. II., 3^m,00; L., 4^m,00. P. 137.
 284. *Swans*. II., 0^m,78; L., 0^m,78.
 285. *Bracquemond and his Pupil*. H., 2^m,25; L., 2^m,07. P. 154.

LAUGÉE (Désiré). Maromme, 1823; Paris, 1896.

286. *Interior*. H., 0^m,40; L., 0^m,33.
 Presented by M^{lle} Clotilde Laugée.

LAURENS (Jean-Paul), b. Fourquevaux (Haute-Garonne).

287. *Release of the Immured in Carcassonne*. H., 4^m,50; L., 3^m,50. P. 59.
 288. *Excommunication of Robert the Pious*. H., 4^m,47; L., 2^m,16. P. 56.
 289. *Inquisitors*. H., 4^m,43; L., 4^m,95. P. 57.

LAURENS (Albert), b. Paris.

290. *Portrait of Jean-Paul Laurens*. II., 0^m,61; L., 0^m,50. P. 52.
 291. *Revery*. H., 0^m,85; L., 1^m,45.

LAURENT (Ernest), b. Paris.

292. *Portrait of M^{lle} X...* II., 4^m,52; L., 0^m,97.
 293. *Portrait of M^{me} la Comtesse Lovatelli*. H., 4^m,35; L., 4^m,10. P. 104.
 Presented by M^{me} la Comtesse Lovatelli.

LAUTH (Frédéric), b. Paris.

294. *Sancho Panca*. II., 0^m,80; L., 0^m,60.

LAVIEILLE (Eugène). Paris, 1820-1889.

295. *October Night on the Bridge of la Corbiennie; Moustiers-au-Perche (Orne)*. H., 4^m,30; L., 0^m,95.

LEBASQUE (Henri), b. Champigné (Maine-et-Loire).

296. *Picnic*. H., 1^m,22; L., 1^m,40. P. 94.

LEBOURG (Albert), b. Montfort-sur-Risle (Eure).

297. *At Herblay*. H., 0^m,40; L., 0^m,65.
 298. *The Seine*. H., 0^m,50; L., 0^m,85. P. 93.

LECOMTE DU NOUY (Jules), b. Paris.

299. *Messengers of Ill Tidings*. H., 0^m,74; L., 1^m,21. P. 56.

LECREUX (Gaston), b. Paris.

300. *Flowers and Fruit in a Vase*. H., 0^m,45; L., 0^m,60.

LEFEBVRE (Jules). Tournon, 1836; Paris, 1912.

301. *Truth*. H., 2^m,62; L., 1^m,40. P. 63.

302. *Yvonne*. H., 1^m,48; L., 1^m,17. P. 48.

LEGRAND (Louis), b. Dijon.

303. *Ballet-dancer*. H., 0^m,63; L., 0^m,90. P. 420.

LEGROS (Alphonse). Dijon, 1837; Watford (Angleterre), 1911.

304. *Public Penance*. H., 1^m,78; L., 1^m,72. P. 55.

305. *The Dead Christ*. H., 1^m,04; L., 1^m,48. P. 27.

306. *Landscape*. H., 0^m,50; L., 0^m,75.

Presented by M. Bracquemond.

307. *Portrait of Léon Gambetta*. H., 0^m,65; L., 0^m,55. P. 52.

Bequeathed by Sir Charles Dilke.

LELEUX (Adolphe). Paris, 1812-1891.

308. *The Artist's Portrait*. H., 0^m,56; L., 0^m,46.

Presented by M^{me} Nicolet.

309. *The Watch-word; 24th of February 1848*.

H., 0^m,93; L., 0^m,58.

LELEUX (Armand). Paris, 1818-1885.

310. *Interior of the Pharmacy in the Capucin Convent, in Rome*.

H., 0^m,38; L., 0^m,47.

LELIEPVRE (Maurice). Lille, 1848; Paris, 1897.

311. *March Sunshine*. H., 1^m,92; L., 2^m,30.

LEPÈRE (Auguste), b. Paris.

312. *The Shower*. H., 0^m,55; L., 1^m,00. P. 156.

313. *Still-life*. H., 0^m,54; L., 0^m,65.

314. *The Beggar*. H., 0^m,75; L., 1^m,02.

315. *Landscape*. H., 0^m,73; L., 1^m,00.

LÉPINE (Stanislas). Caen, 1836; Paris, 1892.

316. *The "Marché-aux-pommes". Paris*. H., 0^m,35; L., 0^m,27.

LEROLLE (Henry), b. Paris.

317. *Portrait of the Artist's Mother*. H., 4^m,00; L., 4^m,00. P. 104.

LEROUX (Charles). Nantes, 1814-1895.

318. *The Mouth of the Loire*. H., 0^m,90; L., 4^m,30. P. 6.

319. *Cherry-trees; Autumn*. H., 0^m,48; L., 0^m,76.

Presented by MM. Ch. et J. Le Roux.

LE ROY (Paul), b. Paris.

320. *The Oasis of El-Kantara*. H., 0^m,65; L., 0^m,54.

321. *Arabian Weaver*. H., 0^m,54, L., 0^m,65. P. 60.
G. Michonis Bequest.

LE SÉNÉCHAL DE KERDRÉORET (Gustan), b. Hennebont.

322. *Moorings; Last Rays of Sunset*. H., 0^m,89; L., 4^m,30. P. 108.

LE SIDANER (Henri), b. in Mauritius.

323. *The Table*. H., 0^m,73; L., 0^m,70.

324. *Dessert*. H., 0^m,65; L., 0^m,80. P. 94.

LÉVY (Henry). Nancy, 1840; Paris, 1905.

325. *Sarpedon*. H., 3^m,05; L., 2^m,36. P. 32.

LHERMITTE (Léon), b. Mont-Saint-Père (Aisne).

326. *Harvesters' Payday*. H., 2^m,45; L., 2^m,72. P. 99.

LOBRE (Maurice), b. Bordeaux.

327. *The King's Library (Versailles)*. H., 0^m,73; L., 4^m,00. P. 123.

LOMONT (Eugène), b. Lure.

328. "Lied". H., 4^m,36; L., 4^m,17. P. 122.

LOPISGISCH (Georges), b. Vichy.

329. *Tulips*. H., 0^m,45; L., 0^m,38.

LOUP (Eugène), b. Rodez.

330. *Revery*. H., 4^m,05; L., 0^m,90. P. 101.

LUCAS (Désiré), b. Fort-de-France.

331. *Grace before the Meal*. H., 4^m,72; L., 4^m,37. P. 158.

LUNOIS (Alexandre), b. Paris.

332. *Evening Feast in Sevilla*. L., 0^m,60; L., 0^m,73. P. 152.

MACHARD (Jules). Sampans (Jura), 1839 ; Bellevue (Seine-et-Oise). 1900.

333. *Portrait of M^{me} J. Machard*. H., 1^m,23 ; L., 0^m,92. P. 49.

334. *Portrait of the Composer Ch. Lenepveu*. H., 1^m,00 ; L., 0^m,87.

MAIGNAN (Albert). Beaumont (Sarthe), 1845 ; Saint-Prix. 1908.

335. *Carpeaux*. H., 3^m,50 ; L., 4^m,45. P. 66.

MAISIAT (Joanny), b. Lyon.

336. *Flowers and Fruit*. H., 1^m,00 ; L., 0^m,82.

MANET (Édouard). Paris, 1833-1883.

337. *The Balcony*. H., 1^m,69 ; L., 1^m,23. P. 83.

338. *Angelina*. H., 0^m,91 ; L., 0^m,72.

Caillebotte Bequest.

MAREC (Victor), b. Paris.

339. *Portrait of his Father*. H., 1^m,00 ; L., 1^m,48. P. 160.

MARTEL (Eugène), b. Revest-du-Bion (Basses-Alpes).

340. *Baker's Apprentice*. H., 0^m,62 ; L., 0^m,54. P. 159.

MARTIN (Henri), b. Toulouse.

341. *Serenity*. H., 3^m,42 ; L., 3^m,48. P. 129.

342. *House in the Sun*. H., 0^m,55 ; L., 0^m,95.

343. *Haying*. H., 0^m,00 ; L., 9^m,00.

MARTIN (Jacques), b. Villeurbanne (Rhône).

344. *Flowers and Fruit*. H., 0^m,70 ; L., 1^m,15.

MATHEY (Paul), b. Paris.

345. *Portrait of Félicien Rops*. H., 1^m,44 ; L., 1^m,15. P. 116.

MAUFRA (Camille), b. Nantes.

346. *A Sloping Street*. H., 0^m,82 ; L., 0^m,82. P. 93.

MÉNARD (Émile-René), b. Paris.

347. *Portrait of Louis Ménard*. H., 0^m,66 ; L., 0^m,72. P. 145.

348. *The Herd*. H., 0^m,98 ; L., 1^m,18. P. 145

349. *Mont Cervin*. H., 9^m,71 ; L., 0^m,50.

MENGIN (Auguste), b. Paris.

350. *Revery.* H., 0^m,95; L., 0^m,54. P. 52.

MERCIE (Antonin), b. Toulouse.

351. *Venus.* H., 1^m,00; L., 0^m,72. P. 24.

352. *Sleeping Nymph.* H., 0^m,38; L., 0^m,46.

METTLING (Louis). Dijon, 1846-1904.

353. *Man's Head.* H., 0^m,52; L., 0^m,42.

Presented by MM. Tempelaëre.

MICHEL (Émile). Metz, 1828 ; Paris, 1909.

354. *Sowing in Autumn.* H., 1^m,09; L., 1^m,55. P. 44.

355. *The Dune near Haarlem.* H., 1^m,45; L., 2^m,05.

MONET (Claude), b. Paris.

356. *The Church of Vétheuil.* H., 0^m,51; L., 0^m,70. P. 84.

357. *La Gare Saint-Lazare.* H., 0^m,73; L., 0^m,98. P. 80.

358. *The Rocks of Belle-Isle.* H., 0^m,64; L., 0^m,80. P. 84.

359. *Breakfast.* H., 1^m,60; L., 2^m,00. P. 88.

360. *The Regattas at Argenteuil.* H., 0^m,48; L., 0^m,73. P. 80.

361. *Hoar-frost.* H., 0^m,60; L., 0^m,99.

362. *The Tuilleries.* H., 0^m,50; L., 0^m,74.

363. *Corner of a Flat.* H., 0^m,80; L., 0^m,60.

356 to 363, bequest, Caillebotte.

364. *The Cathedral.* H., 1^m,05; L., 0^m,73. P. 90.

MONGINOT (Charles). Brienne (Aube), 1825; Dieuville (Aube), 1900.

365. *Still-life.* H., 2^m,03; L., 2^m,60.

MONTENARD (Frédéric), b. Paris.

366. *The Transport "La Corrèze".* H., 2^m,30; L., 1^m,70. P. 133.

367. *A Place of Pilgrimage in the Var.* H., 0^m,72; L., 0^m,92.

MOREAU (Gustave). Paris, 1826-1898.

368. *Orpheus.* H., 1^m,35; L., 1^m,00. P. 37.

369. *Jason.* H., 2^m,02; L., 1^m,17. P. 2.

Presented by M. Théodore Reinach.

370. *Golgotha.* H., 0^m,23; L., 0^m,31. P. 36.

Presented by Ch. Hayem.

371. *The Rape of Europa.* H., 0^m,27; L., 0^m,42. P. 36.

Presented by Ch. Hayem.

MOREAU-NÉLATON (Étienne), b. Paris.

372. *Harfleur.* H., 0^m,64; L., 0^m,53. P. 90.

MORISOT (M^{lle} Berthe), Bourges, 1840; Paris, 1895.

373. *Young Lady at the Ball.* H., 0^m,70; L., 0^m,50. P. 101.

MORISSET (Henri), b. Paris.

374. *Reading.* H., 0^m,53; L., 0^m,65. P. 161.

MORLOT (Alphonse), b. Isomes (Haute-Marne).

375. *Landscape.* H., 0^m,31; L., 0^m,46. P. 45.

Presented by M. Kempf.

MOROT (Aimé), b. Nancy.

376. *Rezonville ; Aug. 16th 1870.* H., 1^m,20; L., 2^m,49. P. 114.

377. *Portrait of E. Hébert.* H., 1^m,22; L., 0^m,92. P. 112.

MGTTEZ (Victor). Lille, 1809; Bièvre, 1897.

378. *Portrait of M^{me} Mottez (fresco).* H., 0^m,97; L., 0^m,85.

Presented by M. H. Mottez.

MUENIER (Jules-Alexis), b. Lyon.

379. *Returning from the Fields.* H., 0^m,90; L., 0^m,66. P. 132.

380. *Clavecin Lesson.* H., 1^m,46; L., 1^m,10. P. 138.

381. *Tramps.* H., 1^m,47; L., 1^m,43. P. 154.

NEUVILLE (Alphonse de). Saint-Omer, 1835; Paris, 1885.

382. *The Cemetery of St. Privat.* H., 2^m,36; L., 3^m,44.

Presented by M. Roland Knödler.

383. *Le Bourget (Oct. 30th 1870) ; sketch.*

H., 0^m,55; L., 0^m,75.

384. *Attack on a Barricaded House at Villersexel ; sketch.*

H., 0^m,62; L., 0^m,83.

NOZAL (Alexandre), b. Paris.

385. *The Golden Heath.* H., 1^m,21; L., 2^m,29. P. 157.

OLIVE (Jean-Baptiste), b. Marseille.

386. *Evening; Villefranche Roads.* H., 0^m,90; L., 0^m,83. P. 96.

PASCAU (Eugène), b. Bayonne.

387. *Flowered Dress; portrait of M^{me} Edmond Rostand.*

H., 1^m,82; L., 1^m,57.

PELOOUSE (Léon). Pierrelaye (Seine-et-Oise), 1838; Paris, 1891.

388. *Grandcamp, seen from the Beach.* H., 0^m,89; L., 1^m,29.

Presented by M^{me} Pelouse.

PERRET (Aimé), b. Lyon.

389. *The Viaticum in Burgundy.* H., 1^m,34; L., 1^m,97. P. 73.

PERRET (Marius). Moulins, 1853; Sinanglaia (Java), 1900.

390. *Senegalese Riflemen in the Rear guard.*

H., 0^m,65; L., 1^m,60. P. 130.

PETITJEAN (Édouard), b. Neufchâteau (Vosges).

391. *Rochelle Harbour in a Gale.* H., 1^m,30; L., 1^m,85. P. 109.

PICARD (Louis), b. Paris.

392. *The Woman who passes.* H., 0^m,81; L., 0^m,65. P. 134.

PISSARRO (Camille). Saint-Thomas (Antilles), 1830; Paris, 1903.

393. *Orchard; Trees in Blossom.* H., 0^m,65; L., 0^m,80. P. 84.

394. *Red Roofs.* H., 0^m,53; L., 0^m,64. P. 84.

395. *Road mounting through the Fields.* H., 0^m,53; L., 0^m,64.

396. *The Wheelbarrow.* H., 0^m,52; L., 0^m,65.

397. *Road through a Wood in Summer.* H., 0^m,81; L., 0^m,64.

398. *Wash-house.* H., 0^m,46; L., 0^m,56.

399. *The Harvest.* H., 0^m,65; L., 0^m,91.

393 to 399, Caillebotte Bequest.

POINTELIN (Auguste), b. Arbois (Jura).

400. *The Jura Chain seen from the Plain.*

H., 0^m,60; L., 0^m,74. P. 45.

401. *September Evening.* H., 1^m,34; L., 2^m,07.

402. *Bottom of a Valley (Jura).* H., 0^m,57; L., 0^m,79.

PRINET (René), b. Vitry-le-François (Marne).

403. *The Bath.* H., 0^m,75; L., 0^m,85. P. 150.
Presented by M. Schweisguth.

404. *The Saglio Family.* H., 0^m,00; L., 0^m,00. P. 150.

PROTAIS (Alexandre). Paris, 1825-1890.

405. *The Square Battalion*; 1815. H., 1^m,72; L., 2^m,53.

PUVIS DE CHAVANNES (Pierre). Lyon, 1824; Paris, 1898.

406. *The Poor Fisherman.* H., 1^m,52; L., 1^m,90. P. 51.

QUIGNON (Fernand), b. Paris.

407. *Oats in Flower.* H., 1^m,54; L., 2^m,54. P. 98.

QUOST (Ernest), b. Avallon (Yonne).

408. *Flowers for Planting.* H., 1^m,33; L., 1^m,45. P. 98.
409. *The Hot-house.* H., 1^m,29; L., 1^m,05.
410. *Landscape.* H., 0^m,72; L., 0^m,96.

RAFFAELLI (Jean-François), b. Paris.

411. *Old Convalescents.* H., 1^m,45; L., 1^m,12. P. 139.
412. *Notre-Dame de Paris.* H., 0^m,69; L., 0^m,79.

413. *Guests waiting for the Wedding-party.* H., 0^m,52; L., 0^m,68. P. 123.
Presented by Charles Hayem.

414. *Public Meeting (portrait of M. Clemenceau).* H., 2^m,45; L., 2^m,05. P. 89.
415. *Judith and Gabrielle.* H., 0^m,00; L., 0^m,00.

Presented by M. Charles Schwartz.

RAPIN (Alexandre). Noroy-le-Bourg (Haute-Saône), 1840; Paris, 1889.

416. *Evening at Druillat (Ain).* H., 2^m,00; L., 1^m,45.

RÉALIER-DUMAS (Maurice), b. Paris.

417. *Pæstum.* H., 1^m,30; L., 0^m,96. P. 133.

REDON (Odilon), b. Bordeaux.

418. *Closed Eyes.* H., 0^m,38; L., 0^m,31. P. 100.

RÉGAMEY (Guillaume). Paris, 1837-1875.

419. *Cuirassiers.* H., 0^m,72; L., 0^m,94. P. 64.
Presented by Félix Régamey.

RENAN (Ary). Paris, 1858-1900.

420. *Sappho*. H., 0^m,56; L., 0^m,80. P. 128.

421. *Ischia*. H., 0^m,30; L., 0^m,40.

Presented by Charles Hayem.

RENARD (Emile), b. Sèvres.

422. *The Christening*. H., 1^m,10; L., 1^m,92.

423. *The Grandmother*. H., 0^m,92; L., 0^m,77.

RENAUDOT (Paul), b. Roma of French parents.

424. *The Cup of Tea*. H., 0^m,65; L., 0^m,55.

RENOIR (Auguste), b. Limoges.

425. *Girls at the Piano*. H., 1^m,16; L., 0^m,88. P. 82.

426. "Le Moulin de la Galette". H., 1^m,31; L., 1^m,75. P. 87.

427. *The Swing*. H., 0^m,91; L., 0^m,71. P. 86.

428. *The Torso of a Young Woman in the Sun*.

H., 0^m,80; L., 0^m,64.

429. *Reading*. H., 0^m,45; L., 0^m,37.

430. *Railway Bridge at Chatou*. H., 0^m,54; L., 0^m,65.

431. *Champrosay*. H., 0^m,55; L., 0^m,65.

426 to 431, Caillebotte Bequest.

432. *Portrait of M^{me} Hartmann*. H., 1^m,84; L., 1^m,24. P. 86.

RENOUARD (Paul), b. Cour-Cheverny (Loir-et-Cher).

433. *Portrait of Messrs. Mollard and du Roujoux*.

H., 1^m,78; L., 1^m,27. P. 126.

RIBOT (Théodule). Breteuil (Eure), 1823; Paris, 1891.

434. *Saint Sebastian*. H., 0^m,97; L., 1^m,30. P. 26.

435. *Jesus and the Scribes*. H., 2^m,55; L., 1^m,80.

436. *The Samaritan*¹. H., 1^m,12; L., 1^m,45. P. 26.

437. *Portrait of the Author*. H., 0^m,64; L., 0^m,45.

Presented by M^{le} Ribot.

RICARD (Gustave). Marseille, 1824; Paris, 1873.

438. *Portrait of M^{me} de Calonne*. H., 0^m,50; L., 0^m,37.

1. The illustration is wrongly named "Ixion".

RIGOLOT (Albert), b. Paris.

439. *Road from Kadarda to Bou-Saada (Algérie).*
H., 1^m,30; L., 1^m,90. P. 134.

ROBERT-FLEURY (Tony), Paris, 1837-1912.

440. *The Last Day of Corinth.* H., 4^m,00; L., 6^m,02. P. 67.
441. *Old Women of Place Navone.* H., 0^m,71; L., 1^m,09.
442. *Anxiety.* H., 1^m,05; L., 1^m,52. P. 42.

ROCHEGROSSE (Georges), b. Versailles.

443. *The Knight among Flowers.* H., 2^m,32; L., 3^m,72. P. 140.

ROLL (Alfred), b. Paris.

444. *Onward.* H., 3^m,90; L., 5^m,40. P. 103.
445. *Manda Lamétrie, Farmer's Wife.* H., 2^m,15; L., 1^m,60. P. 46.
446. "The Trojans"; study. H., 1^m,27; L., 1^m,06. P. 49.
447. *The Dragon.* H., 2^m,03; L., 1^m,50.
448. *The Republic.* H., 0^m,00; L., 0^m,90.

ROUSSEAU (Philippe), Paris, 1816; Acquigny (Eure), 1888.

449. *The Storks' Siesta.* H., 2^m,10; L., 1^m,42. P. 4.
450. *Kids nibbling Flowers.* H., 2^m,20; L., 1^m,42. P. 4.

ROYBET (Ferdinand), b. Uzès (Gard).

451. *Young Girl with a Parrot.* H., 0^m,41; L., 0^m,33. P. 20.
452. *Little Girl with a Doll.* H., 0^m,41; L., 0^m,33.

ROYER (Henri), b. Nancy.

453. *Grace before Meals.* H., 0^m,33; L., 0^m,39. P. 146.

SABATTÉ (Fernand), b. Aiguillon (Lot-et-Garonne).

454. *Interior of the Church of Saint-Germain-des-Prés.* H., 4^m,35; L., 4^m,02. P. 159.

SAIN (Édouard), Cluny (Saône-et-Loire), 1830; Paris, 1910.

455. *Excavations at Pompeii.* H., 1^m,18; L., 1^m,72.

SAIN (Paul), Avignon, 1854-1908.

456. *Avignon Bridge.* H., 0^m,90; L., 1^m,30.

SAINT-GERMIER (Joseph), b. Toulouse.

457. *A Funeral in Venice.* H., 4^m,11; L., 4^m,71. P. 125.
458. *Secret Report.* H., 4^m,45; L., 0^m,90.

SAINT-PIERRE (Gaston), b. Nîmes.

459. *Portrait of M^{me} Claude Vignon.* H., 2^m,15; L., 1^m,30. P. 68.

SAUTAI (Paul). Amiens, 1842; Paris, 1901.

460. *The Eve of an Execution in Rome.* H., 0^m,90; L., 1^m,34. P. 58.

SCHUTZENBERGER (Louis). Strasbourg, 1825; Paris, 1903.

461. *Centaurs chasing a wild Boar.* H., 1^m,08; L., 2^m,00.

SEIGNEMARTIN (Jean). Lyon, 1848; Alger, 1875.

462. *Flowers.* H., 0^m,46; L., 0^m,39.

Presented by M. Ch. Faure.

SELLIER (François). Nancy, 1830-1882.

463. *Portrait of E. Dugit.* H., 0^m,20; L., 0^m,18.

SEYSSAUD (René), b. Marseille.

464. *Sainfoins in the Setting Sun.* H., 0^m,38; L., 0^m,60.

SIMON (Lucien), b. Paris.

465. *The Procession.* H., 0^m,00; L., 0^m,00. P. 143.

466. *The Menhir (Druid's Stone).* H., 0^m,00; L., 0^m,00. P. 142.
Bertin Bequest.

467. *Summerday.* H., 0^m,00; L., 0^m,00. P. 142.

468. *The Bath.* H., 0^m,00; L., 0^m,00. P. 139.

469. *Thanksgiving.* H., 0^m,00; L., 0^m,00.

SIMONNET (Lucien), b. Paris.

470. *Ville d'Avray; Snow effect.* H., 1^m,49; L., 2^m,00.

SISLEY (Alfred). Paris, 1839; Moret, 1899.

471. *Canal of the Loing.* H., 0^m,92; L., 0^m,72. P. 92.
Presented by a group of friends.

472. *The Banks of the Loing.* H., 0^m,60; L., 0^m,74. P. 92.
Presented by M. Albert Lehmann.

473. *Saint Mammès.* H., 0^m,53; L., 0^m,72.

474. *Banks of the Seine.* H., 0^m,59; L., 0^m,73.

475. *Skirts of a Forest in Spring.* H., 0^m,58; L., 0^m,72.

476. *Farmyard.* H., 0^m,73; L., 0^m,92.

477. *Regattas at Mousley, near London.* H., 0^m,65; L., 0^m,92.

478. *Street in Louveciennes.* H., 0^m,55; L., 0^m,45.

473-478, Caillebotte Bequest.

TANZI (Léon), b. Paris.

479. *Evening.* H., 1^m,30; L., 1^m,98.

TATTEGRAIN (François), b. Péronne.

480. *Landing of Bait Fishers in the Bay of Authie.* H., 1^m,65; L., 2^m,30. P. 73.

TÉROUANNE (M^{me} Magdeleine), b. Southampton of French parents.

481. *Intimacy.* H., 1^m,15; L., 1^m,15.

THIRION (Eugène). Paris, 1839-1910.

482. *Moses on the Nile.* H., 1^m,05; L., 2^m,30.

THURNER (Gabriel). Mulhouse, 1840; Paris, 1907.

483. *Pancakes; Brittany.* H., 0^m,33; L., 0^m,41.

TISSOT (James). Nantes, 1836; Buillon (Doubs), 1902.

484. *Faust and Margaret.* H., 0^m,00; L., 0^m,00.

485. *Portraits in a Park.* H., 2^m,10; L., 1^m,36. P. 17.

486. *Young Woman in Red Jacket.* H., 1^m,24; L., 1^m,00.

The Prodigal Son:

487. *The Departure.* H., 0^m,93; L., 1^m,21.

488. *In Foreign Land.* id. id.

489. *The Return.* id. id. P. 64.

490. *The Fatted Calf.* id. id.

Bequeathed by the Artist.

TOULOUSE-LAUTREC (Henri de). Albi, 1864; Paris, 1901.

491. *Study.* H., 0^m,54; L., 0^m,42.

TOURNÈS (Étienne), b. Bordeaux.

492. *At the Dressing Table.* H., 0^m,42; L., 0^m,34. P. 162

TRÉVOUX (Joseph). Lyon, 1831-1909.

493. *Landscape.* H., 0^m,50; L., 0^m,72.

TRIGOULET. Paris, 1854; Berck, 1910.

494. *Fishermen's Wives.* H., 0^m,65; L., 0^m,82.
Presented by M. le Baron Edmond de Rothschild.

TRONCY (Émile), b. Gette.

495. *Jewels.* H., 1^m,10; L., 0^m,92. P. 116.

VALADON (Jules). Paris, 1827-1900.

496. *Portrait of a Young Woman.* H., 0^m,62; L., 0^m,47.
497. *The Old Stove.* H., 0^m,28; L., 0^m,21.
Presented by Ch. Hayem.

VAYSON (Paul). Gordes (Vaucluse). 1842; Paris, 1911.

498. *The Shepherdess.* H., 0^m,74; L., 1^m,02.

VÉBER (Jean), b. Paris.

499. *The Little Princess.* H., 0^m,80; L., 1^m,00. P. 128.
Presented by Ch. Hayem.

VERNAY (François). Lyon, 1833 (?); 1896.

500. *Flowers and Fruit.* H., 0^m,75; L., 0^m,93. P. 110.
501. *Fruit.* H., 0^m,34; L., 0^m,40.
Presented by M. Brisson.

VEYRASSAT (Jules). Paris, 1828; 1893.

502. *The Old Servant.* H., 0^m,75; L., 0^m,92.

VIGNON (Victor). Villers-Cotterets, 1847; Paris, 1909.

503. *Landscape.* H., 0^m,34; L., 0^m,42.
Presented by MM. Bernheim-Jeune.

VILLAIN (Eugène). Paris, 1821-1897.

504. *Still-life; Chicken.* H., 0^m,50; L., 0^m,60.
Presented by M. Gerbeau.
505. *Still-life; Glass of Wine, Apples and Cheese.* H., 0^m,28; L., 0^m,36.

VOLLON (Antoine). Lyon, 1833 ; Paris, 1900.

506. *Saltwater Fish.* H., 0^m,82; L., 1^m,20. P. 18.
507. *Curiosities.* H., 2^m,64; L., 1^m,92.
508. *The Artist's Portrait.* H., 0^m,40; L., 0^m,33.
Presented by M. Goldschmidt.
509. *The Harbour of Antwerp.* H., 0^m,54; L., 0^m,65.

VUILLARD (Jean-Edouard), b. Cuiseaux (Saône-et-Loire).

510. *Breakfast.* H., 0^m,57; L., 0^m,60. P. 147.

VUILLEFROY (Félix de), b. Paris.

511. *Return of the Herd.* H., 1^m,52; L., 1^m,82. P. 115.

512. *In the Meadows.* H., 0^m,82; L., 1^m,17.

WEERTS (Jean-Joseph), b. Roubaix.

513. *The Death of Joseph Bara.* H., 3^m,50; L., 2^m,50. P. 32.

514. *Portrait of a Gentleman.* H., 0^m,27; L., 0^m,20.

WENCKER (Joseph), b. Strasbourg.

515. *Artemis.* H., 2^m,05; L., 1^m,30. P. 24.

WÉRY (Émile), b. Reims.

516. *Mariners in Amsterdam.* H., 2^m,00; L., 3^m,00. P. 124.

WORMS (Jules), b. Paris.

517. *The Romance in vogue.* H., 0^m,46; L., 0^m,65.

ULMANN (Raoul), b. Paris.

518. *The Seine at the Trocadero.* H., 0^m,48; L., 0^m,52.

519. *Sea-piece.* id. id. P. 144.

ZIEM (Félix) Beaune, 1821; Paris, 1911.

520. *Venice.* H., 1^m,78; L., 2^m,58. P. 39.

521. *Antwerp.* H., 1^m,32; L., 2^m,15. P. 38.

ZO (Henri), b. Bayonne.

522. *Aguadora.* H., 1^m,62; L., 1^m,30. P. 155.

ZUBER (Henri). Rixheim (Alsace), 1844; Paris, 1909.

523. *The Bay "Hollandsch Diep".* H., 1^m,20; L., 1^m,60. P. 38.

ZWILLER (Auguste), b. Didenheim (Alsace).

524. *Revery.* H., 0^m,55; L., 0^m,47. P. 100.

II

FOREIGN SCHOOLS

GERMAN AND AUSTRIAN SCHOOLS

ACHENBACH (Oswald), b. Düsseldorf.525. *Naples Mole.* H., 1^m,09; L., 1^m,72.**BARTELS (Hans von)**, b. Hamburg.526. *High Tide.* H., 1^m,02; L., 1^m,50.**BORCHARDT (Félix)**, b. Berlin.527. *Portrait.* H., 2^m,14; L., 1^m,44. P. 165.**BOZNANZKA (M^{lle} Olga de)**, b. Cracow.528. *Portrait of a Lady.* H., 0^m,83; L., 0^m,60.**FABER DU FAUR (Otto von)**. Ludwigsburg, 1828; Munich, 1901.529. *Crossing the Beresina.* H., 0^m,24; L., 0^m,34.**KNAUS (Ludwig)**. Wiesbaden, 1829; Berlin, 1910.530. *The Walk.* H., 0^m,97; L., 0^m,75. P. 164.**KUEHL (Gotthardt)**, b. Lubeck.531. *A Dilemma.* H., 1^m,20; L., 1^m,00. P. 164.**LIEBERMANN (Max)**, b. Berlin.532. *Country Tavern, Bavaria.* H., 0^m,71; L., 0^m,98. P. 163.**MORSTADT (M^{lle} Anna)**, b. Vienna.533. *Camels.* H., 0^m,95; L., 1^m,00.**THOREN (Otto von)**. Vienne, 1828; Paris, 1889.534. *Interior of a Stable.* H., 1^m,72; L., 2^m,50.

UHDE (Fritz von). Wolkenburg (Saxe), 1848; Munich, 1911.

535. *Jesus in the Peasant's Cottage.* H., 0^m,51; L., 0^m,63. P. 163.

AMERICAN SCHOOL

ALEXANDER (John-W.), b. Pittsburg.

536. *Lady in Gray.* H., 1^m,90; L., 0^m,90. P. 180.

BARTHOLD (Manuel), b. New-York.

537. *Two Friends.* H., 2^m,00; L., 1^m,48. P. 179.

BOHM (Max), b. Cleveland (Ohio).

538. *Golden Hours.* H., 1^m,27; L., 1^m,27.

DANNAT (William), b. New-York.

539. *Lady in Red.* H., 2^m,45; L., 1^m,05. P. 180.

540. *Aragonese Smuggler.* H., 2^m,75; L., 1^m,65. P. 174.

FOSTER (Ben), b. North Anson.

541. *"Lulled by the Murmuring Stream.* H., 0^m,89; L., 0^m,68.

FRIESEKE (Frederic), b. Michigan City (Indiana).

542. *Before the Looking-glass.* H., 0^m,92; L., 0^m,65. P. 174.

GAY (Walter), b. Boston.

543. *Blue and White.* H., 0^m,57; L., 0^m,47. P. 178.

544. *The Medallions.* H., 0^m,65; L., 0^m,54.

545. *Interior.* H., 0^m,65; L., 0^m,54.

HAMILTON (John Mac Lure), b. Philadelphia.

546. *Gladstone.* H., 0^m,45; L., 0^m,61. P. 172.

HARRISON (Alexander), b. Philadelphia.

547. *In Arcadia.* H., 1^m,95; L., 2^m,02. P. 181.

548. *Solitude.* H., 1^m,00; L., 1^m,70.

HENRY (Robert), b. Cincinnati.

549. *Snow.* H., 0^m,65; L., 0^m,81.

HOMER (Winslow), Boston, 1836-1905.

550. *Summer Night*. H., 0^m,76; L., 1^m,02. P. 176.

HORTON (William), b. Grand Rapide, Michigan.

551. *Good Friday in Sevilla*. H., 0^m,38; L., 0^m,46.

JOHNSTON (John Humphreys), b. New-York.

552. *Portrait of the Artist's Mother*. H., 1^m,90; L., 1^m,58. P. 479.

553. *Nocturn*. H., 0^m,74; L., 0^m,92.

Bertin Bequest.

MAC EWEN (Walter), b. Chicago.

554. *Sunday in Holland*. H., 1^m,90; L., 1^m,20. P. 182.

MELCHERS (Gari), b. Detroit (Michigan).

555. *Motherhood*. H., 0^m,70; L., 0^m,45.

556. *The Shrubbery*. H., 1^m,68; L., 1^m,12.

MILLER (Richard), b. Saint-Louis.

557. *The Old Spinsters*. H., 2^m,00; L., 1^m,54.

558. *A Cup of Tea*. H., 0^m,72; L., 0^m,59. P. 182.

MOSLER (Henry), b. New-York.

559. *The Return*. H., 1^m,22; L., 1^m,02. P. 178.

NOURSE (M^{lle} Elisabeth), b. Cincinnati.

560. *Closed Shutters*. H., 1^m,00; L., 1^m,00.

PICKNELL (William), Boston, 1852; Paris, 1897.

561. *Morning on the Riviera*. H., 1^m,05; L., 1^m,37.

Presented by M^{me} veuve Picknell.

REDFIELD (Edward), b. Bridgeville. (U. S. A.).

562. *Canal in Winter*. H., 0^m,92; L., 1^m,28.

SARGENT (John), b. Florence.

563. *Carmencita*. H., 2^m,32; L., 1^m,42. P. 175.

TANNER (Henri), b. Pittsburg.

564. *Lazarus Raised from the Dead*. H., 0^m,97; L., 1^m,22. P. 176.

WALDEN (Lionel), b. Norwich (Connecticut).

565. *Cardiff Docks*. H., 1^m,27; L., 1^m,93.

WEEKS (Edwin). Boston, 1849; Paris, 1903.

566. *Coffee-house in Persia*. H., 0^m,52; L., 0^m,75.

Presented by the Artist's widow.

WEIR (J. Alden), b. West Point.

567. *Portrait of a Lady*. H., 0^m,71; L., 0^m,59.

WHISTLER (James Mac Neill). Lowell (Massachusetts) 1834; Londres, 1903.

568. *Portrait of the Artist's Mother*. H., 1^m,45; L., 1^m,64. P. 477.

569. *The Man with the Pipe*. H., 0^m,39; L., 0^m,34. P. 472.

M. Drouet Bequest.

ENGLISH SCHOOL

ALMA TADEMA (Sir Lawrence). Dronrijp (Hollande) 1836; Naturalisé anglais; Wiesbaden, 1912.

570. *Roman Potter*. H., 1^m,80; L., 1^m,10. P. 470.

Presented by the Artist.

571. *Portraits of Dalou, M^{me} and M^{me} Dalou*.

H., 0^m,60; L., 0^m,30.

ARMFIELD (Maxwell), b. Ringwood.

572. *Faustina*. H., 0^m,64; L., 0^m,51.

Presented by M. Blanck.

BELLEROCHE (Albert), b. Swansea.

573. *Spring*. H., 1^m,20; L., 0^m,90.

BLAIR-BRUCE (William), b. Hamilton (Canada).

574. *Sea-piece*. H., 0^m,73; L., 0^m,93.

BRANGWYN (Frank), b. Bruges.

575. *Market on the Shore; Morocco*. H., 1^m,00; L., 1^m,25. P. 166.

BROWN (Ford, Madox). Calais, 1821; London, 1893.

576. *Death of Don Juan*. H., 1^m,15; L., 1^m,45.

Presented by M^{me} Hancock.

BROWN (Harris).

577. *Portrait of a Lady.* H., 0^m,64; L., 0^m,50.

BUNNY (Rupert), b. Melbourne (Australian).

578. *Dressing.* H., 1^m,92; L., 1^m,72. P. 168.

CALVERT (Edward). Appledore (Devonsh.) 1799; London, 1883.

579. *Virgilian Pastoral.* H., 0^m,22; L., 0^m,39.

CONDÉ (Charles). London, 1870-1909.

580. *Magnolias.* H., 0^m,29; L., 0^m,35.

EDWARDS (Edwin). Framlingham, 1823; London, 1879.

581. *The Thames in London.* H., 0^m,59; L., 1^m,03.

HANKEY (W.-Lee), b. Chester.

582. *Rustic Toilet.* H., 0^m,66; L., 0^m,55.

HONE (Nathaniel), b. Dublin.

583. *The Derelict.* H., 0^m,60; L., 1^m,02.

HUGHES-STANTON (Herbert), b. London.

584. *Barrow Down; Dorset.* H., 2^m,00; L., 2^m,78. P. 166.

585. *Landscape.* H., 1^m,23; L., 1^m,64.

JUNGMANN (Nicolas).

586. *Head of a Child.* H., 0^m,40; L., 0^m,34.

KAY (James), b. Lamlash Arran (Scotland).

587. *Winter; Banks of the Clyde.* H., 1^m,29; L., 1^m,83. P. 167.

LAVERY (John), b. Belfast (Ireland).

588. *Father and Daughter.* H., 2^m,07; L., 1^m,25. P. 170.

589. *Spring.* H., 0^m,00; L., 0^m,00. P. 171.

LORIMER (John Henry), b. Edinburgh.

590. *Grace before Dinner; Grandmother's Birthday.* P. 173.

H., 1^m,70; L., 1^m,25.

591. *Portrait of Colonel A. Th...* H., 1^m,11; L., 0^m,86. P. 165.

MORRICE (James-W.), b. Montréal (Canada).

592. *Quai des Grands-Augustins.* H., 0^m,65; L., 0^m,80.

POWERS (Mlle Marion), b. London.

593. *Treasures.*

H., 0^m,92; L., 0^m,72.

ROBERTSON (Tom), b. Glasgow.

594. *In Scotland.*

H., 1^m,02; L., 1^m,27.

SHANNON (Charles), b. London.

595. *A Sculptress (portrait of Mrs. Bruce).*

H., 1^m,15; L., 1^m,10. P. 168.

SIMS (Charles), b. London.

596. *Childhood.*

H., 1^m,45; L., 2^m,45.

SPENLOVE-SPENLOVE (Frank), b. Stirling (Scotland).

597. *Too late!*

H., 1^m,07; L., 1^m,84. P. 167.

WATTS (George-Frédéric). London, 1817-1904.

598. *Love and Life.*

H., 2^m,19; L., 1^m,21. P. 169.

Presented by the Artist.

WYLD (William). London, 1826-1889.

599. *Mont Saint-Michel, from Avranches.*

H., 1^m,40; L., 2^m,20.

BELGIAN SCHOOL

BAERTSOEN (Albert), b. Gand.

600. *Thaw.*

H., 1^m,34; L., 1^m,60. P. 192.

601. *Old Flemish Canal.*

H., 0^m,55; L., 0^m,78.

602. *Small Yard in Flanders.*

H., 1^m,41; L., 1^m,08.

BRAEKELEER (Henri de). Anvers, 1840-1884.

603. *Still-life; Knick-knacks.*

H., 0^m,39; L., 0^m,55. P. 192.

CLAUS (Emile), b. Vive-Saint-Eloi (East-Flanders).

604. *“Sunshine”.*

H., 0^m,80; L., 1^m,17. P. 190.

DELVILLE (Jean), b. Louvain.

605. *School of Plato.*

H., 2^m,60; L., 6^m,10.

DELVIN (Jean), b. Gand.

606. *The Team.*

H., 1^m,40; L., 1^m,90. P. 191.

DENDUYTS (Gustave). Gand, 1850-1897.

607. *Woodcutters.* H., 1^m,43; L., 2^m,23.

DIERCKX (Pierre-Jacques), b. Antwerp.

608. *Bible-reading.* H., 1^m,56; L., 2^m,20. P. 188.

EVENEPOEL (Henri). Nice, 1872; Paris, 1900.

609. *Portrait of M. Charles Milcendeau.* H., 1^m,20; L., 0^m,73.

FRANK (Lucien).

610. *Blocked.* H., 0^m,16; L., 0^m,25.

611. *Market Place at Furnes.* H., 0^m,16; L., 0^m,25.

FRÉDÉRIC (Léon), b. Brussels.

612. THE AGES OF THE WORKMAN; TRYPTYCH :

Central Part. H., 1^m,62; L., 1^m,85. P. 185.

Lateral Panels. H., 1^m,62; L., 0^m,95. P. 184.

612 bis. *The Old Servant.* H., 1^m,75; L., 1^m,00. P. 183.

GOLDEN AGE :

613. *Morning.* H., 1^m,27; L., 1^m,16. P. 186.

614. *Evening.* H., 1^m,27; L., 1^m,16.

615. *Night.* H., 1^m,24; L., 1^m,16. P. 186.

G. Michonis Bequest.

GILSOUL (Victor), b. Brussels.

616. *Evening in Brabant.* H., 1^m,05; L., 2^m,00. P. 190.

HAMMAN (Edouard). Ostende, 1819 ; Paris, 1888.

617. *Childhood of Charles V; reading Erasmus, 1511.*

H., 0^m,72; L., 0^m,92.

LAERMANS (Eugène), b. Brussels.

618. *End of Autumn.* H., 1^m,20; L., 1^m,51. P. 189.

MEUNIER (Constantin). Brussels, 1831 ; Ixelles, 1905.

619. *In the Black Country.* H., 0^m,81; L., 0^m,93. P. 191.

MOTTE (Émile), b. Mons.

620. *Autopsycal Study.* H., 0^m,89; L., 0^m,56.

STEVENS (Alfred). Brussels, 1828 ; Paris, 1906.

621. *Passionate Song.* H., 4^m,00; L., 0^m,59. P. 183.
 622. *Coming from the Ball.* H., 0^m,56; L., 0^m,46. P. 187.

STEVENS (Joseph). Brussels, 1819-1892.

623. *The Torments of Tantalus.* H., 0^m,73; L., 0^m,92. P. 189.

WERHAEREN (Alfred), b. Brussels.

624. *Still-life; Goose, Fruit and Vegetables.* H., 0^m,77; L., 0^m,84. P. 188.
 625. *Still-life; Stool and Books.* H., 0^m,44; L., 0^m,51.

WILLAERT (Ferdinand), b. Gand.

626. *Entrance of the "Béguinage"; Ghent.* H., 0^m,96; L., 4^m,30.

WILLEMS (Florent). Liège, 1823 ; Neuilly (Seine), 1905.

627. *Souvenir.* H., 0^m,58; L., 0^m,39.

SPANISH AND PORTUGUESE SCHOOLS

ANGLADA Y CAMARASA (Hermen), b. Barcelona.

628. *Wedding in Sevilla.* H., 0^m,80; L., 4^m,25. P. 197.

BERUETE (Aureliano de). Madrid, 1845-1912.

629. *Neighbourhood of Toledo.* H., 0^m,32; L., 0^m,51.

CARDONA (Juan), b. Barcelona.

630. *Before the Bull-fight.* H., 4^m,10; L., 0^m,75.

MELIDA (Enrique), b. Madrid ; Paris, 1892.

631. *A Lost Child.* H., 0^m,92; L., 4^m,29.

RUSINOL (Santiago), b. Barcelona.

632. *Garden in Spain.* H., 4^m,05; L., 0^m,86. P. 197.

SOROLLA Y BASTIDA (Joaquim), b. Valentia.

633. *Return from Fishing; Boats in Tow.* H., 2^m,95; L., 3^m,25. P. 196.

634. *Drying Grapes.* H., 4^m,95; L., 4^m,39.

SOUZA-PINTO (José de), b. Ferceira (Azores). Portugais.

635. *Potatoes.* H., 0^m,67; L., 0^m,82. P. 210.

ZULOAGA (Ignacio), b. Eibar (Guipuscoa).

636. *Portraits*. H., 2^m,10; L., 1^m,67. P. 193.
 637. *Female Dwarf; Dona Mercedès*. H., 1^m,75; L., 1^m,44. P. 198.

DUTCH SCHOOL

BRIET (A.-H.C.), b. Java.

638. *Young Housewife*. H., 0^m,75, L., 0^m,64. P. 198.
GORTER (Arnold), b. Almelo.

639. *Path through the Heath*. H., 1^m,40; L., 1^m,80. P. 200.

JONGKIND (Johann-Barthold). Latdorp, 1819; La Côte Saint-André (Isère), 1891.

640. *The Meuse at Dordrecht*. H., 0^m,25; L., 0^m,34.
 Bequeathed by M. Lutz.

MESDAG (Hendrik-Willem), b. Groningen.

641. *Sunset*. H., 1^m,40; L., 1^m,80. P. 201.

SOEST (L. van), b. Java.

642. *Winter Morning*. H., 0^m,75; L., 1^m,07. P. 201.

STORM Van s'GRAVESANDE (Charles), b. Breda.

643. *Dordrecht*. H., 0^m,32; L., 0^m,25.

TEN CATE (Siebe), Sneek, 1858; Paris, 1907.

644. *The Harbour of Havre, evening*. H., 1^m,08; L., 1^m,42. P. 200.

ZILCKEN (Philippe), b. at the Hague.

645. *Pont-Neuf*. H., 0^m,27; L., 0^m,37.

ITALIAN SCHOOL

BALESTRIERI (Lionello), b. Cesona.

646. *Reading*. H., 0^m,80; L., 0^m,67.

BEZZI (Bartolommeo), b. Fucine in Val di Solo.

647. *Landscape*. H., 0^m,70; L., 1^m,08.

BOLDINI (Giovanni), b. Ferrare.

648. *Portrait of M^{me} X...* H., 2^m00; L., 1^m00. P. 195.
Presented by M^{me} Max.

649. *Portrait of M^{me} Jeanne Margyl.* H., 0^m36; L., 0^m27. P. 205.

BRASS (Italico), b. Goritz.

650. *The Booths.* H., 0^m90; L., 0^m74.

CARCANO (Filippo), b. Milan.

651. *The Country of Asiago.* H., 1^m43; L., 2^m25. P. 207.

CHIALIVA (Luigi), b. Caslano (Ticino).

652. *Goose-girl.* H., 0^m76; L., 1^m18.

CIARDI (Guglielmo), b. Venice.

653. *The Lake of Weissenfels.* H., 0^m37; L., 0^m59. P. 206.

CIARDI (M^{lle} Emma), b. Venice.

654. *The Garden of the Muses.* H., 1^m12; L., 0^m82. P. 208.

FALCHETTI (Alberto), b. Turin.

655. *Hurricane in the Mountains.* H., 1^m15; L., 1^m60. P. 206.

FRAGIACOMO (Pietro), b. Trieste.

656. *The Gondolas.* H., 1^m00; L., 1^m70. P. 203.

GRUBICY DI DRAGON (Vittore), b. Milan.

657. *Morning.* H., 0^m48; L., 0^m41.

MANCINI (Antonio), b. Rome.

658. *The Schoolboy.* H., 1^m30; L., 0^m98. P. 205.
Presented by Ch. Landelle.

659. *Still-life; Vegetables.* H., 0^m30; L., 1^m05.
Presented by Ch. Landelle.

MARIO DE MARIA surnamed **MARIUS PICTOR**, b. Bologna.

660. *Rosso di sera, bel tempo si spera (Red sunset, fine morning).* H., 0^m72; L., 0^m72.

MITI-ZANETTI (Giuseppe), b. Modena.

661. *Nocturn; Chioggia.* H., 0^m59; L., 0^m75.

MORBELLI (Angelo), b. Alexandria.

662. *Feast-day in the Trivulzio Almshouse, Milan.*

H., 0^m,78; L., 1^m,22. P. 202.

NETTI (Francesco). Sant'Eremo in Colle (Bari), 1832; Naples, 19 .

663. *Turkish Ladies.*

H., 0^m,53; L., 0^m,27.

NITTIS (Joseph de). Barletta, 1846 ; Paris, 1884.

664. *Place des Pyramides.*

H., 0^m,96; L., 0^m,70. P. 208.

Presented by the Artist.

665. *Place du Carrousel.*

H., 0^m,47; L., 0^m,62.

NONO (Luigi), b. Fusina.

666. *The First Rain.*

H., 1^m,37; L., 2^m,02. P. 199.

PASINI (Alberto). Bussetto, 1826 ; Turin, 1899.

Oriental Studies :

667. *Window; green enamel.*

H., 0^m,35; L., 0^m,27. P. 207.

668. *Pescembé-Bazaar.*

H., 0^m,35; L., 0^m,27.

669. *Red House at Stamboul.*

H., 0^m,35; L., 0^m,27.

PELLIZZA (Giuseppe). Volpedo, 1868-1907.

670. *Broken Flower (Fior reciso).*

H., 0^m,89; L., 1^m,04. P. 202.

ROMANI (M^{lle} Juana), b. Velletri.

671. *Salome.*

H., 1^m,30; L., 1^m,70. P. 204.

SARTORELLI (Francesco), b. Cornuda.

672. *Venice; The Harbour.*

H., 1^m,35; L., 1^m,90.

SCATTOLA (Ferruccio), b. Venice.

673. *Nocturn at San Gimignano.*

H., 0^m,84; L., 1^m,45.

TITO (Ettore), b. Castellamare di Stabia.

674. *Chioggia.*

H., 0^m,45; L., 0^m,63. P. 203.

675. *The Bath.*

H., 1^m,09; L., 0^m,90. P. 204.

RUSSIAN SCHOOL

BASHKIRTSEFF (M^{lle} Marie). Poltava, 1860 ; Paris, 1884.

673. *The Meeting.*

H., 1^m,90; L., 1^m,75. P. 209.

GAY (Nicolas). Saint-Pétersbourg, 1831-1894.

677. *Golgotha*. H., 2^m,80; L., 2^m,25. P. 209.

KOROCHANSKY (Michel), b. Odessa.

678. *By the River*. H., 1^m,03; L., 1^m,50.

Presented by M. le Baron Edmond de Rothschild.

PASTERNAC (Léonide), b. Moscou.

679. *The Eve of the Exam*. H., 0^m,39; L., 0^m,55. P. 210.

SCANDINAVIAN SCHOOLS : DENMARK, SWEDEN, NORWAY, FINLAND

ACHEN (Georg), b. Frederiksund (Denmark).

680. *Interior*. H., 0^m,67; L., 0^m,49. P. 194.

ILSTED (Peter), b. Saxhjosing (Denmark).

681. *Interior*. H., 0^m,70; L., 0^m,70. P. 194.

KROYER (Peter-Séverin). Stavanger, 1851 ; Skagen (Denmark) 1909.

682. *Fishing-boats*. H., 1^m,90; L., 2^m,74. P. 196.

Presented by M. Albert Besnard.

LUND (Niels Moller), b. Faaborg (Denmark).

683. *Scotch Landscape*. H., 1^m,25; L., 1^m,85.

PAULSEN (Julius), b. Odense (Denmark).

684. *Interior*. H., 0^m,48; L., 0^m,43.

HAGBORG (Auguste), b. Gotenburg (Sweden).

685. *Dalecarlian Interior*. H., 0^m,50; L., 0^m,60.

SALMSON (Hugo). Stockholm (Sweden), 1843-1908.

686. *At the Gate of Dalby ; Skane (Sweden)*. H., 0^m,91; L., 0^m,81. P. 214.

WAHLBERG (Alfred). Stockholm (Sweden), 1834 ; Paris, 1906.

687. *View of the Swedish Coast taken from the Coast of Denmark*. H., 0^m,43; L., 0^m,74.

ZORN (Anders), b. Mora (Sweden).

688. *A Fisherman*. H., 1^m,28; L., 0^m,86. P. 214.
 689. *Naked Woman Plaiting her Hair*. H., 0^m,90; L., 0^m,60. P. 215.

GRIMELUND (Johannes-Martin), b. Christiania.

690. *Fishermen's Houses at Svolvar, Lofoden, Norway*. H., 0^m,45; L., 0^m,64. P. 213.

SKREDSVIG (Christian), b. Modum (Norvay).

691. *Villa Bacciochi, Ajaccio; Winter Day (Corsica)*. H., 1^m,05; L., 2^m,55. P. 212.

SMITH-HALD (Frithjof), b. Christiania.

692. *The Old Net*. H., 1^m,32; L., 1^m,99.

STRÖM (Halfdan), b. Christiania.

693. *A Young Mother*. H., 1^m,49; L., 0^m,94. P. 215.

THAULOW (Fritz), Christiania, 1847; Volendam (Pays-Bas), 1906.

694. *Winter in Norway*. H., 0^m,98; L., 1^m,59. P. 213.

WENTZEL (Gustav), b. Christiania.

695. *A Sailor's Funeral, Norway*. H., 1^m,49; L., 2^m,30. P. 216.

EDELFELT (Albert), Helsingfors (Finland), 1854; Borgo, 1905.

696. *Divine Service on the Shore*. H., 1^m,22; L., 1^m,78. P. 216.

SWISS SCHOOL

BAUD-BOVY (Auguste), Geneva, 1848; Davos, 1899.

697. *Serenity*. H., 0^m,90; L., 1^m,17. P. 214.

BODMER (Karl), Zurich, 1809; Chailly (Seine-et-Marne), 1893.

698. *In the Forest in Winter*. H., 0^m,82; L., 1^m,01.

BURNAND (Eugène), b. Moudon.

699. *The Disciples*. H., 0^m,82; L., 1^m,45. P. 214.

GIRARDET (Eugène), Paris, 1853-1907.

700. *Arabian Coffee Merchant*. H., 0^m,33; L., 0^m,23.

GOS (Albert), b. Geneva.

701. *The Breithorn seen from Zermatt.* H., 0^m,38; L., 0^m,55.

STENGELIN (Alphonse), b. Lyons of Swiss parents.

702. *Sunset on the North Sea.* H., 1^m,12; L., 1^m,20. P. 242.

TURKISH SCHOOL

ZAKARIAN (Zacharie), b. Constantinople.

703. *Glass of Water and Figs.* H., 0^m,27; L., 0^m,36.

704. *Spanish Melons.* H., 0^m,46; L., 0^m,56.

ERRATA

RIBOT. — Illustrations, p. 26 *Ixion*. This title is erroneous. The true title is : *The Samaritan*.

DAUCHEZ. — Illustrations, p. 144. The exact title is : *Sea-weed burners*, not *Sea-weed gatherers*.

ILLUSTRATIONS



BAUDRY (Paul)

Madeleine Brohan

Madeleine Brohan

Madeleine Brohan



DELAUNAY (Elie)

Diane

Diana



MOREAU (Gustave)

Jason

Jason



B.AUDRY (Paul)

La Vérité

Truth



HENNER (Jean-Jacques)

Idylle

Idylle

Idyl



ROUSSEAU (Philippe)

Cigognes faisant la sieste

Störche, Mittagsruhe haltend The Siesta of the Storks



ROUSSEAU (Philippe)

Chevreaux broutant des fleurs

Kids nibbling flowers
Blumen fressende Zicklein



GEROME (Léon)

Un combat de coqs

Hahnkampf

A cockfight



GUIGOU (Paul)

Paysage de Provence

Landschaft in der Provence

Landscape in Provence



LE ROUX (Charles)

L'embouchure de la Loire

Mündung der Loire

The mouth of the Loire



BONHEUR (Rosa)

Labourage nivernais

Pfliegende Ochsen im Nivernais

Ploughing the fields in Nivernais



BONNAT (Léon)

Job

Hiob



BONNAT (Léon)

Portrait de Léon Cogniet

Portrait of Léon Cogniet

Portrait of Léon Cogniet

Job



HENNÉR (Jean-Jacques)

Saint Sébastien

Saint Sebastian



HENNÉR (Jean-Jacques)

Christ en croix

Gekreuzigter Christus Christ on the Cross



BRETON (Jules)
Le rappel des glaneuses

Heimkehr der Aehrenleserinnen

Calling in the Gleaners



HÉBERT (Eustache)

Portrait de Madame d'Attainville

Porträt der Madame d'Attainville

Portrait of Madame d'Attainville



HEBERT (Ernest)

Les Cervarolles

Mädchen aus Cervara

Cervarol Girls



HARPIGNIES (Henri)

Le Saut du Loup

Die Wolfsgrube

The Ha-ha



HARPIGNIES (Henri)

Lever de lune

Mondschein

Moonlight



HARPIGNIES (Henri)

Le Colisée

Das Kolosseum

The Coliseum



HARPIGNIES (Henri)

Le soir dans la Campagne de Rome

Abend in der römischen Campagna — Evening in the Roman Campagna



Photo N. D.

Ave Maria

BONVIN (François)
L'Ave Maria

Ave Maria



Das Refektorium

BONVIN (François)
Le réfectoire

The Refectory



DELAUNAY (Elie)

La peste à Rome

Die Pest in Rom

The Plague in Rome



Photo N. D.

ROLL (Alfred)

Manda Lamétrie, fermière

Die Pächtersfrau The Farmer's Wife



BRETTON (Jules)

La Ganeuse The Gleaner

Aehnenleserin



CAROLUS-DU RAN

Portrait de Madame Feydeau et de ses enfants

Portrait of Mad. Feydeau
and her children
Portrait von Mad. Feydeau
und ihren Kindern



TISSOT (James)

Portraits dans un parc

Portraits in a Park
Porträts in einem Park



VOLLO N (Antoine)

Poissons de mer

Seefische

Saltwater fish



D U B O U R G (Victoria)

Coin de table

Tafelecke

A Corner of the dining-table



BRETON (Jules)

La bénédiction des blés

Einsegnung der Felder

Blessing the Crops



GAUTIER (Amand)

Mère et enfant

Mutter und Kind



ROYBET (Ferdinand)

Young Girl with a Parrot

Junges Mädchen mit Papagai



DELAUNAY (Elie)

Charles Hayem

Charles Hayem

DELAUNAY (Elie)

Charles Hayem

Charles Hayem



DELAUNAY (Elie)

Portrait de sa mère

Portrait of his Mother



DELAUNAY (Elie)

La communion

The Communion



BOUGUEREAU (William)

Vierge consolatrice

Consolatrix affectorum

Trösterin der Betrübten



BOUGEREAU (William)

Le Triomphe du Martyre

The Triumph of Martyrdom

Triumph des Märtyrthums



WENCKE R (Joseph)

Artémis

Artemis



MERCIE (Antonin)

Vénus

Venus



WENCKE R (Joseph)

Artémis

Artemis

LIBRARY, 1925
CALIFORNIA



HENNER (Jean-Jacques)

La chaste Suzanne

Die keusche Susanna

The Chaste Suzanne



RIBOT (Théodule)

Saint Sébastien, martyr

Sankt Sebastian, Märtyrer

Saint Sebastian, Martyr



RIBOT (Théodule)

Ixion

Ixion

Ixion



FERRIER (Gabriel)

Douleur

Schmerz

Sorrow



LEGROS (Alphonse)

Christ mort

Toter Christus

Christ dead



FANTIN-LATOUR (Henri)

Die Nacht

La Nuit

Night



DEMONT (Adrien)

Die Nacht

La Nuit

Night



HÉBERT (finest)

La Malaria

Die Malaria

Photo N. P.

The Malaria



FANTIN-LATOUR (Henri)

Liseuse (Portrait de M^{me} Fantin-Latour)

Lesende Dame (Portrait von Madame Fantin-Latour) A Lady reading (Portrait of Madame Fantin-Latour)



BRACQUEMOND (Félix)

Portrait de M^{me} Paul Meurice

Portrait of Madame Paul Meurice
Porträt von Madame Paul Meurice



BENJAMIN-CONSTANT

Portrait de son fils

Portrait of his Son



GAILLARD (Claude-F.)

Portrait de Mgr. de Ségur

Portrait of Mgr. de Ségur



LÉVY (Henri)

Sarpédon

Sarpedon



WEERTS (Jean-Joseph)

Mort de Joseph BaraThe Death of Joseph Bara
Tod Joseph Bara's



BAUDRY (Paul)

La Fortune et le jeune enfant

Fortuna und Kind

Fortune and the Young Child



CABANEL (Alexandre)

La naissance de Vénus

Geburt der Venus

Birth of Venus



HENNER (Jean-Jacques)

Naïade

Naiade

A Naiad



MOREAU (Gustave)

Orphée

Orpheus

Orpheus



ZUBER (Henri)

Le « Hollandsch Diep »

Die Bucht « Hollandsch Diep »
bei Dordrecht

The bay « Hollandsch Diep »
near Dordrecht



ZIEM (Félix)

Anvers

Antwerpen

Antwerp



ZILLM (Félix)

Venise

Venedig

Venice



BESNARD (Albert)

Femme qui se chauffe

Woman warming herself



CAROLUS-DURAN (E.-A.)

Lilia

Lilia



CHARPIN (Charles)

Souvenirs

Souvenirs



CHAPLIN (Charles)

Jeune Fille au chat in Katze Young Girl with a cat

Young Girl with a cat
Junges Mädchen mit Katze



BASCHET (Marcel)

Portrait de Madame Pierné

Porträt von Madame Pierné

Portrait of Madame Pierné



ROBERT-FLEURY (Tony)

Anxiété

Erwartung

Anxiety



CAROLUS-DURAN (E.-A.)

La Dame au gant

Die Dame mit dem Handschuh

The Lady with the glove



MICHEL (Emile)

Semailles d'automne

Herbstsaat

Sowing in Autumn



BILLOTTE (René)

La neige à la porte d'Asnières

Schnee am Stadttor von Asnières

Snow at the Gate of Asnières



MORLOT (Alphonse)

Paysage

Landschaft

Landscape



POINTELIN (Auguste)

Côtes du Jura, vues de la plaine

Jurakette von der Ebene gesehen

The Jura chain seen from the plain



G. EOFFROY (Jean)

Le jour de visite à l'hôpital

Visiting-day in the Hospital



DAGNAN-BOUVERET (P.-A.-J.)

Le pain bénit

Das geweihte Brot

Holy bread



BONNAT (Léon)

Le Cardinal Lavigerie

Kardinal Lavigerie

Cardinal Lavigerie



LE FEBVRE (Jules)

Yvonne Yvonne Yvonne



DESVALIERES (Georges)

Portrait de sa mère Portrait of his Mother

Portrait seiner Mutter Yvonne



ROLL (Alfred)

«Les Troyens»

«The Trojans»



MACHARD (Jules)

Portrait de Madame M.

Portrait of Madame M.

Portrait von Madame M.



BERTEAUX (Hippolyte)

Dernier retour

Letzte Heimkehr

The last return



HAWKINS (Welden)

Les orphé

Die Waisen

Orphans



PUVIS DE CHAVANNES (Pierre)
Le pauvre pêcheur

Der arme Fischer

Photo A. D.

The poor Fisherman



AGACHE (Alfred)

Etude

Studie



MENGIN (Auguste)

Réverie

Träumerei

Revery



LAURENS (Albert)

Jean-Paul Laurens

Jean-Paul Laurens



LEGROS (Alphonse)

Léon Gambetta

Léon Gambetta

Léon Gambetta



GAILLARD (Claude F.)

Portrait de femme

Frauenbildnis



DESBOUTIN (Marcellin)

Portrait de femme

Frauenbildnis

Portrait of a woman



HENNER (Jean-Jacques)

Portrait de l'Abbé Hugard

Portrait von
Abbé Hugard



DELASALLE (Angèle)

Portrait de Benjamin-Constant

Portrait von
Benjamin-Constant

Portrait of
Benjamin-Constant



FALGUYÈRE (Alexandre)

Les nains; Espagne

Dwarfs, Spain

BAIL (Joseph)
La Ménagère

The Housekeeper

Die Haushälterin



Photo N. D.

LEGROS (Alphonse)

Une amende honorable

Öffentliche Busse

Public Penance



LAURENS (Jean-Paul)

L'excommunication de Robert le Pieux

Excommunication König Roberts des Frommem

Excommunication of Robert the Pious



LECOMTE DU NOUY (Jules)

Les porteurs de mauvaises nouvelles

Die Unglücksboten

Messengers of ill tidings



LAURENS (Jean-Paul)
Les hommes du Saint Office

Das Inquisitionstribunal

Inquisitors



DAWANT (Albert)
Une maîtrise d'enfants de chœur

Singschule der Chorknaben

A Choir school



BERAUD (Jean)

Le défilé

Das Défilé

The Défilé



SAUTAI (Paul-Emile)

La veille d'une exécution capitale à Rome

Vorabend einer Hinrichtung in Rom

The Eve of an Execution in Rome



LAURENS (Jean-Paul)

Délivrance des emmurés de Carcassonne

Befreiung der Eingemauerten von Carcassonne

Release of the Immured in Carcassonne



LEROY (Paul)

Tisseuse arabe

Arabische Weberin

Arabian weaver



GUILLAUMET (Gustave)

Laghouat

Laghouat

Laghouat



GUILLAUMET (Gustave)

Les tisseuses

Die Weberinnen

Weaving girls



GUILLAUMET (Gustave)

La Seguia; Biskra

Biskra

Biskra



GORGET (François)

Cupidon



BENJAMIN-CONSTANT
La Justice du Chérif
Das Strafgericht des Scherif The Judgment of the Cheriff (The Last Rebels)



ROBERT-FLEURY (Tony)

Le dernier jour de Corinthe

Entzündung von Korinth

The last day of Corinth



DECHENAUD (Adolphe)

Portrait de son père

Portrait of his Father
Portrait seines Vaters
Portrait of his Father

SAINTPIERRE (Gaston)

Portrait de Madame Claude Vignon

Portrait of Madame Claude Vignon
Portrait von Madame Claude Vignon
Portrait of Madame Claude Vignon



HUMBERT (Ferdinand)

Portrait de Mme X.

Portrait von Mme X. Portrait of Mme X.



GERVEN (Henri)

Portrait de Madame V. de la B.

Portrait of
Madame V. de la B.Portrait von
Madame V. de la B.



FLAMENG (François)

Eylau

Eylau

Eylau



LAGARDE (Pierre)

La retraite

Der Rückzug

The Retreat



DÉTAILLE (Edouard)

Le Rêve

Der Traum

The Dream



ADAN (Emile)

Fährmanns Tochter

La fille du passeur

The Ferryman's Daughter



DEMONT - BRETON (Virginie)

Der Strand

La plage

The Beach



PERRET (Aimé)

Le Saint-Viatique en Bourgogne

Priester auf dem Weg zu einem Sterbenden in der Bourgogne The Viaticum in Burgundy



TATTEGRAIN (Francis)

Débarquement de vérotiers dans la baie d'AuthieLandung der Fischer
im Meerbusen von AuthieLanding of bait fishers
in the bay of Authie



CHIGOT (Eugène)
Tendresses nocturnes

Nächtliche Liebkosungen

Flirting



CORMON (Fernand)
La Forge

Die Schmiede

The Forge



CORMON (Fernand)

Cain

Kain

Cain



LA GANDARA (Antonio de)

La dame à la rose
(Portrait de Mme S.)Die Dame mit der Rose Lady with a Rose
(Portrait of Mme S.) (Portrait of Mme S.)

HENNER (Jean-Jacques)

Portrait de Mme Laura Le Roux
Portrait of
Mme Laura Le Roux Mme Laura Le Roux



COURTOIS (Gustave)

Portrait de Madame Gauthereau

Portrait of
Madame Gauthereau



FERRIER (Gabriel)

Portrait du général André

Portrait of General André
Portrait of General André



BAZILLE (Frédéric)

Réunion de famille

Familienfest

Family Gathering



CAILLEBOTTE (Gustave)

Les raboteurs de parquet

Die Parkethobler

Men planing the floor



FANTIN-LATOUR (Henri)

Un atelier aux Batignolles

Ein Maleratelier in Batignolles

A Studio in Batignolles



MONET (Claude)

Les régates à Argenteuil

Regattafahrten in Argenteuil

Regattas at Argenteuil



MONET (Claude)

La Gare Saint-Lazare

Bahnhof Saint-Lazare

La Gare Saint-Lazare



MONET (Claude)

Kirche von Vétheuil

L'Église de Vétheuil

The Church of Vétheuil



MONET (Claude)

Les rochers de Belle-Isle

Die Felsenklippen von Belle-Isle

The Rocks of Belle-Isle



JEANNIOT (Georges)

Five o'clock

Afternoon Tea



RENOIR (Auguste)

Jeunes filles au piano

Girls at the Piano

Mädchen am Klavier



MANET (Edouard)

Le balcon

Der Balkon

The Balcony



PISSARRO (Camille)
Le verger; arbres en fleurs

Der Obstgarten; blühende Bäume

Orchard; trees in blossom



PISSARRO (Camille)
Les toits rouges

Rote Dächer

Red roofs



CÉZANNE (Paul)

Hafendamm

L'Estaque

Stockade



GUILLAUMIN (Armand)

Le moulin de la Folie, à Crozant

Die Narren mühle in Crozant

The mill of folly in Crozant



RENOIR (Auguste)

Portrait de Madame H.

Portrait of Madame H.



RENOIR (Auguste)

La BalançoireThe Swing
Die Schaukel



RENOIR (Auguste)

“Le Moulin de la Galette” **Le Moulin de la Galette** “Le Moulin de la Galette”



MONET (Claude)

Das Frühstück

Le déjeuner

Breakfast



BOUDIN (Eugène)

Hafen von Bordeaux

Le port de Bordeaux

Bordeaux harbour

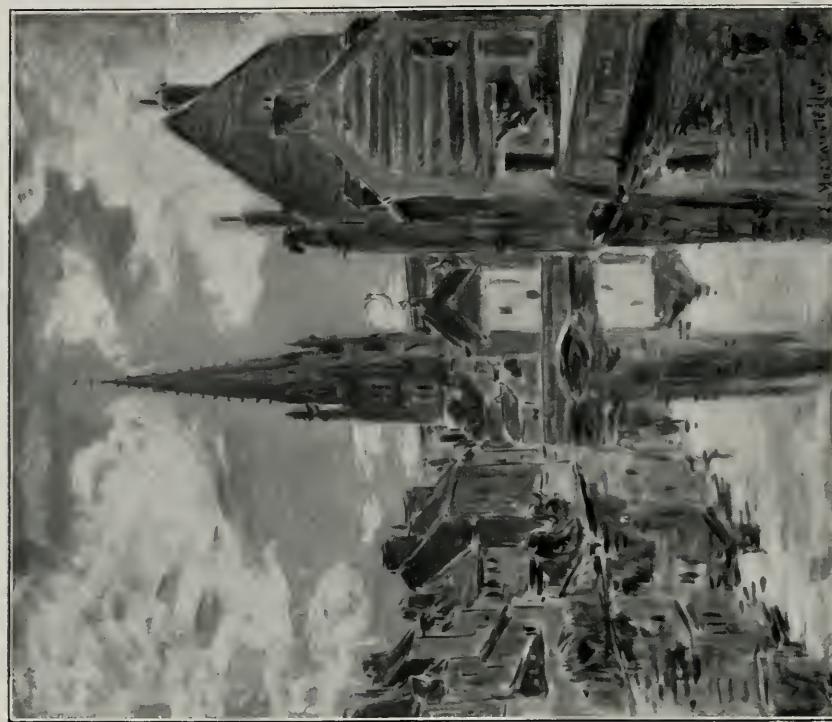


RAFFAELLI (Jean-François)

Réunion publique

Öffentliche Versammlung

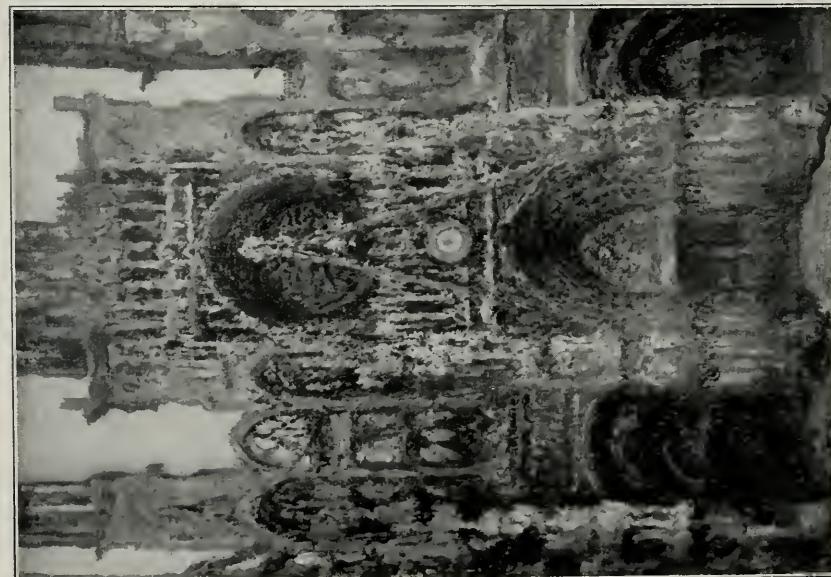
Public meeting



MOREAU-NÉLATON (Etienne)

Harfleur

Harfleur



MONET (Claude)

La Cathédrale

Die Kathedrale

The Cathedral



BASTIEN-LEPAGE (Jules)

Les foins

Die Heuernte

Haymaking



SISLEY (Alfred)

Bords du Loing

Ufer des Loing

The Banks of the Loing



SISLEY (Alfred)

Le canal du Loing

Kanal des Loing

Canal of the Loing



MAUFRAY (Maxime)

Rue descendante

Abwärtsführende Strasse

A sloping Street



LEBOURG (Albert)

La Seine

Die Seine

The Seine



LEBASQUE (Henri)

Das Picknick

Le Déjeuner

Picnic



LE SIDANER (Henri)

Nachtisch

Le Dessert

Dessert

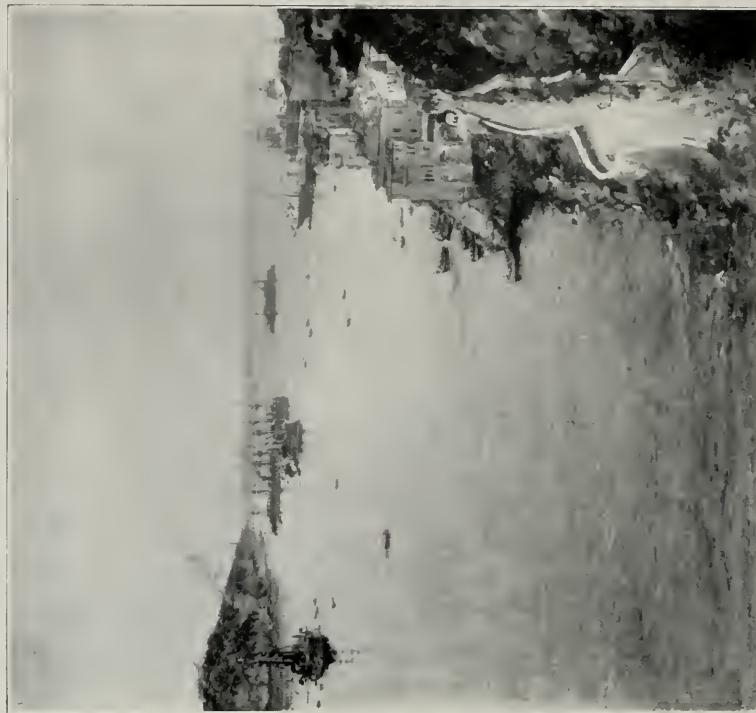


CAZIN (Jean-Charles)

Ismaël

Ismaël

Ismaël



OL L'VÉ (Jean-Baptiste)

Le soir; rade de Villefranche
Evening; Villefranche Roads

Abend; Reedel von Villefranche

Vor dem Aufbruch



LEWIS-BROWN (John)

Before the Start

Before the Start



BINET (Victor)

Usines à Rouen

Factories at Rouen



BESNARD (Albert)

Le port d'Algier

Hafen von Algier



Blumen

QUOST (Ernest)

Fleurs à planter

Flowers for planting



Blühendes Haferfeld

QUIGNON (Fernand)

Avoines en fleurs

Oats in blossom



L. HERMITE (Léon)

La paye des Moissonneurs

Die Löhnung der Schnitter

Harvesters' payday



ZWILLER (Augustin)

Réverie

Träumerei

Revery



GRANIÉ (Joseph)

Portrait de M^{me} MorenoPortrait von
M^{me} MorenoPortrait of
M^{me} Moreno

BENJAMIN-CONSTANT

La tante Anna

Tante Anna



REDON (Odilon)

Les yeux clos

Geschlossene Augen

Closed eyes



LOUP (Eugène)

Réverie

Träumerei



MORISOT (Berthe)

Au bal

Auf dem Ball

At the ball



LAURENT (Ernest)

Portrait de Mme L.

Porträt von Mme L.



AMAN-JEAN (Edmond)

Portrait de Mme A.-J.

Porträt von Mme A.-J.

Portrait of Mme A.-J.

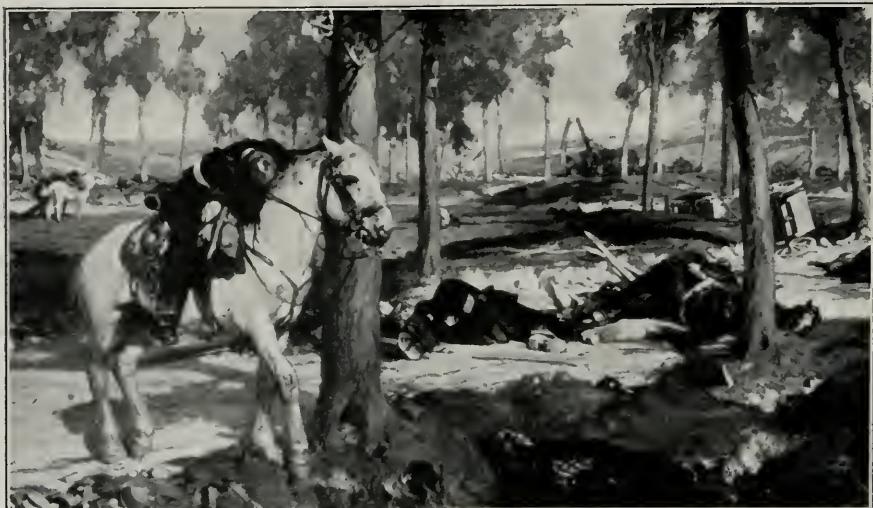


Photo N. D.

HOFFBAUER (Charles)

Après la bataille

Nach der Schlacht

After the Battle



BUFFET (Paul)

Paysage

Landschaft

Landscape



ROLL (Alfred)

En avant

Vorwärts

Onward



LEROLLE (Henri)
Portrait de sa mère
 Porträt seiner Mutter Portrait of his Mother



HUMBERT (Ferdinand)
 Spazierritt **La promenade** The Ride



GERVEN (Henri)

Le jury de peinture

Die Malerjury

Picture jury



BARAÙ (Emile)

Sur la Suippes

Auf dem Suippes

On the Suippes



DAMOYE (Emmanuel)

Un Marais

Ein Sumpf

A Marsh



GUILLERMET (Antoine)

Equihen

Equihen

Equihen



LE SÉNÉCHAL DE KERDRÉORET (Gustave)

Au mouillage

Vor Anker

Moorings



GILLOT (Louis)

Le port de Rouen

Hafen von Rouen

Rouen Harbour



GUILLEMET (Antoine)

Paris, vu des Moulineaux

Paris von Moulineaux aus gesehen

Paris seen from Moulineaux



PETITJEAN (Edmond)

Le port de la Rochelle par le gros temps

Hafen von Rochelle im Sturm

Rochelle Harbour in a gale



ROCHEGROSSE (Georges)

Le Chevalier aux fleurs

Der Blumenritter

The Knight among flowers



VERNAY (Francis)

Fleurs et fruits

Blumen und Früchte

Flowers and Fruit



MOROT (Aimé)

Rezonville; 16 août 1870

Rezonville; am 16. August 1870

Photo N. P.

Rezonville; August 16th 1870



MOROT (Aimé)

Ernest Hébert

Ernest Hébert



FLAMENG (Francois)

Portrait de Madame F. F.

Portrait von Madame F. F.



DÉCHENAUD (Adolphe)

Portrait de M. E. Dujardin-Beaumetz

Portrait of
M. E. Dujardin-Beaumetz



CORMON (Fernand)

Portrait de M. Emile Loubet

Portrait of
Mr. Emile Loubet

DÉCHENAUD (Adolphe)

Portrait of
M. E. Dujardin-Beaumetz

Portrait of
M. E. Dujardin-Beaumetz



BARILLOT (Léon)

Bergères lorraines

Lothringische Hirtinnen

Lorrain Cowgirls



GAGLIARDINI (Gustave)

Le village de Roussillon, Provence

Dorf Roussillon, Provence

The Village of Roussillon, Provence



VUILLEFROY (Félix, de)

Le retour du troupeau

Heimkehr der Herde

Return of the herd



GUIGNARD (Gaston)

Le troupeau à la mare

Herde am Teich

Flock of Sheep at the pond



MATHIEU (Paul)

Portrait de F. Rops

Portrait of F. Rops



TRONCY (Emile)

Les bijoux

Die Schmucksachen



FRIANT (Emile)
La Toussaint

Altheiligenstag

All Saints' Day



Comtesse Diane.

HENNER (Jean-Jacques)

La Comtesse Diane

Comtesse Diane



BESNARD (Albert)

Entre deux rayons

Zwischen zwei Sonnenstrahlen



CARRIÈRE (Eugène)

Portrait de l'artiste

Portrait des Künstlers



CARRIÈRE (Eugène)

Verlaine

Verlaine



CARRIÈRE (Eugène)

Mutterschaft

Maternité

Maternity



LE GRAND (Louis)

Danseuse

Ballettänzerin

Ballet dancer



Photo A. D.

CARRIÈRE (Eugène)

La famille

Die Familie

The Family



Photo N. D.

LOMONT (Eugène)

Das "Lied"

"Lied"

"Lied"



ESTIENNE (Henry, d')

Hochzeit in der Bretagne

Noce en Bretagne

A Breton wedding



RAFFAËLLI (Jean-François)
Les invités attendant la noce

Hochzeitsgäste das Brautpaar erwartend Guests waiting for the Bride and Bridegroom



LOBRE (Maurice)
La bibliothèque du roi (Château de Versailles)

Die Bibliothek des Königs (Schloss in Versailles) The King's Library (Castle of Versailles)



ADLER (Jules)

Les Haleurs

Schiffstreidler

Towing



W E R Y (Emile)

Bateliers; Amsterdam

Schiffer von Amsterdam

Mariners in Amsterdam



BORDES (Ernest)

Le laboureur et ses enfants

Der Bauer und seine Kinder

The Ploughman and his children



SAINT-GERMIER (Joseph)

Un enterrement à Venise

Leichenbegängnis in Venedig

A funeral in Venice



DUPUY (Paul)

Au bord de la mer

At the Seaside



RENOUARD (Paul)

Portraits de MM. Mollard et du Roujoux

Portrait of Messrs.
Mollard and du RoujouxPortrait of the Gentlemen
Mollard and du Roujoux



BERTON (Armand)

Chez elle

Zu Hause



CHABAS (Paul)

Au Grépuscule

In der Dämmerung

In the Twilight



RENAN (Ary)

Sapho

Sappho

Sappho



VEBER (Jean)

La petite princesse

Prinzesschen

The little Princess



MARTIN (Henni)

Sérénité

Frieden

Serenity



CHUDANT (Adolphe)
Soir de lune sur l'oasis
 Mondabend in der Oase

Moonlight on the Oasis



PERRET (Marius)
Tirailleurs sénégalais en arrière garde
 Senegalese Schützen als Nachhut Senegalese Riflemen in the rear guard



RIGOLOT (Albert)

Route de Kadarda à Bou-Saada

Strasse von Kadarda nach Bou-Saada

Road from Kadarda to Bou-Saada



GIRARDOT (Louis-Auguste)

Cimetière israélite à Tanger

Israelitischer Friedhof in Tanger

Jewish Cemetery at Tangiers



GOSELIN (Albert)

Nocturne

Nachtstück



MUENIER (Alexis)

Retour des champs

Heimkehr vom Feld

Nocturne



MONTENARD (Frédéric)

Le Transport « La Corrèze »

Frachtdampfer « La Corrèze » The Transport « La Corrèze »



RÉALIER-DUMAS (Maurice)

Poestum

Prestum



PICARD (Louis)

La femme qui passeVorübergehende Dame
Woman who passes

FAIVRE (Abel)

La Femme à l'éventailDie Dame mit dem Fächer
The Woman with the Fan



DINET (Eugène)

L'homme au grand chapeau

The Man with the large hat
Der Mann mit dem grossen Hut



BOUILARD (Auguste)

Portrait de son père

Portrait of his Father
Porträt seines Vaters



DUFAU (Clémentine)

Automne

Herbst

Autumn



COTTET (Charles)

Rayons du soir; Camaret

Abendstrahlen

Evening rays



LATOUCHE (Gaston)

Fête de Nuit

Nachfest



BOMPARD (Maurice)

La prière à la Madone

Prayer to our Lady



MUENIER (Alexis)

La leçon de clavecin

Music lesson

Die Klavierstunde



SIMON (Lucien)

Le bain

Das Bad

Old Convalescents

Les vieux convalescents

Mte Rekonvalcen





BERNARD (Emile)

Fumeuse de haschich

Haschischraucherin

Female smoking a Haschich



COTTET (Charles)

Tristes

Traurigkeit

Sadness



DINET (Etienne)

Esclave d'amour et Lumière des yeux

Sklave der Liebe und Licht der Augen

Slave of Love and Light of the Eyes



SIMON (Lucien)

Jour d'été

Sommertag

Summerday



SIMON (Lucien)

Le Menhir

Der Menhir (Druidenfels)

The Menhir (Druid's stone)



SIMON (Lucien)

La procession

Die Prozeßion

The Procession



DAUCHEZ (André)
Ramasseurs de varech

Seetangsammler

Sea-weed gatherers



ULLMANN (Raoul-André)
Marine

Seestück

Sea-piece



Die Herde

MÉNARD (E.-René)

Le troupeau

The Herd



Porträt von Louis Ménard

MÉNARD (E.-René)

Portrait de Louis Ménard

Portrait of Louis Ménard



Die Näherin

DELACHAUX (Léon)
La lingère

The Seamstress



Tischgebet

ROYER (Henri)
Le Bénédicité

Grace before meals



DUHEM (Henri)

Canal flamand

Flämisch Kanal

Flemish Canal



VUILLARD (Jean-Edouard)

Le déjeuner

Frühstück

Breakfast



COTTET (Charles)

Au pays de la mer : I, l'adieu

Am Meer, Abschied

By the Sea, The Farewell



COTTET (Charles)

Au pays de la mer : III, ceux qui s'en vont

Am Meer, die Scheidenden By the Sea, those who depart



COTTET (Charles)

Au pays de la mer : II, celles qui restent

Am Meer, die Zurückbleibenden By the Sea, those who remain



PRINET (Xavier)

La famille Saglio

Die Familie Saglio

The Family Saglio



PRINET (Xavier)

Le bain

Das Bad

The Bath



BLANCHET (Jacques)

La famille Thaulow

Die Familie Thaulow

The Family Thaulow



LAPARRA (William)

"Coplas"

"Coplas"

"Coplas"



LUNOIS (Alexandre)

Soir de fête à Séville

Festabend in Sevilla

Evening Feast in Sevilla



BROUILLET (André)

Intimité

Intimität

Intimacy



CARO-DELVAILLE (Henry)

Ma femme et mes sœurs

Meine Frau und meine Schwestern

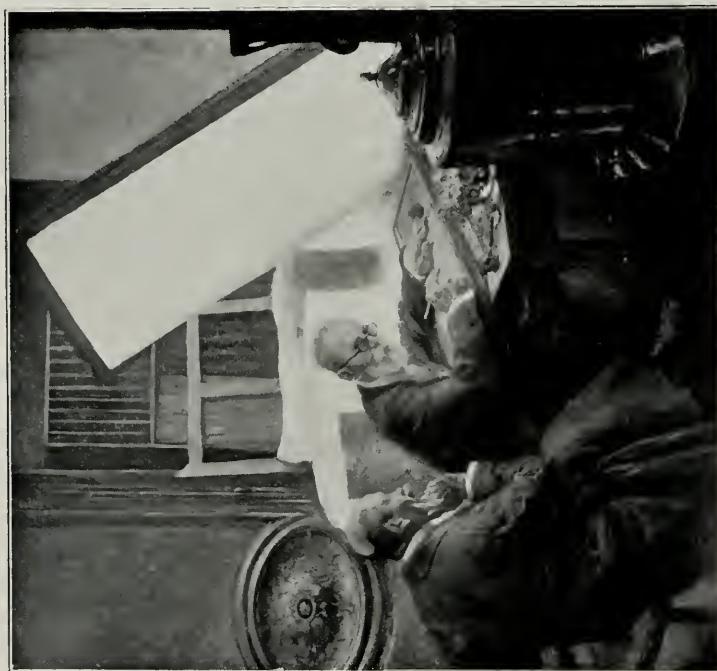
My Wife and my Sisters



MUENIER (Alexis)

Chemineaux

Landsstreicher



LA TOUCHE (Gaston)

Bracquemond et son élève

Bracquemond and his pupil

Bracquemond und sein Schüler

Tramps



ZO (Henri)

Aguadora

Aguadora



DESCH (Théodore)

L'enfant à la crinoline

Child with a Crinoline



HELLEU (Paul)

Versailles

Versailles

Versailles



LEPÈRE (Auguste)

Le grain

Regengchauer

The Shower



GARDIER (Raoul du)

Femme en blanc sur la plage

Frau in Weiss am Strande

Woman in white on the beach



NOZAL (Alexandre)

La lande d'or

Die goldene Heide

The golden Heath



DEVAMBEZ (André)

Au Concert Golonne

At the Concert Colonne
Im Konzert Colonne

LUCAS (Désiré)

Le bénédicité

Trischgebet



SABATIER (Fernand)

Intérieur de l'église Saint-Germain-des-Prés

Interior of the Church
Saint-Germain-des-PrésInneres der Kirche
Saint-Germain-des-Prés

MARTEL (Eugène)

Le mitron

Baker's Apprentice

Der Backgeselle



MAREC (Victor)

Portrait de son père

Portrait seines Vaters

Portrait of his Father



HANICOTTE (Augustin)

Leur mer

Ihr Meer

Their Sea



BLANCHE (Jacques)

Le salon rose

Der rosa Salon

The pink drawing-room



MORISSET (Henri)

Lecture

Lektüre

Reading



GUILIGUET (François)

Jeune fille faisant du crochet

Häkelndes Mädchen Young girl crocheting



TOURNÉS (Etienne)

Toilette

Bei der Toilette

Photo N. D.

At the dressing table



UHDE (Fritz von)
Jésus chez les paysans

Jesus bei den Bauern

Jesus in the peasant's cottage



LIEBERMANN (Max)
Brasserie de campagne; Bavière

Dorfschenke in Bayern

Country tavern, Bavaria



KNAUS (Louis)

La [promenade]

Der Spaziergang



KUEHL (Gotthardt)

Une question difficile

A Dilemma



LORIMER (John)

Portrait du Colonel A. Th.

Portrait of Colonel A. Th.



BOCHARDT (Félix)

Portrait

Portrait



HUGUES-STANTON (Herbert)
Le Barrow Down; Dorset (Angleterre)
Barrow Down; Dorset (England) Barrow Down; Dorset



KAY (James)

L'hiver; embouchure de la Clyde

Mündung der Clyde

Mouth of the Clyde



SPENLOVE-SPENLOVE (Frank)

Trop tard!

Zu spät!

Too late!



BUNNY (Rupert)

La toilette

Die Toilette

A Sculptress

Une Statuaire

Die Bildhauerin



SHANNON (Charles)

Une Statuaire

Die Bildhauerin

A Sculptress

The Toilette



WATTS (George-Frederick)

L'Amour et la Vie

Liebe und Leben

Love and Life

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ALMA-TADEMA (Sir Lawrence)

Potter roman

Römischer Töpfer Roman Potter



LAVERY (John)

Père et fille

Father and Daughter
Vater und Tochter



LAVERY (John)

Le Printemps

Frühling

Spring



WHISTLER (James Mac Neill)

L'homme à la pipe

Mann mit Pfeife The man with the pipe

*Photo N. D.*

HAMILTON (John Mac Lure)

Gladstone

Gladstone

Gladstone



Photo N. D.

LORIMER (John-Henry)

Le Bénédicité; Fête de grand'mère

Das Tischgebet;
Grossmutter's Geburtstag

Grace before Dinner;
Grandmother's Birthday



DANNAT (William)

Contrebandier aragonais
Aragonischer Schmuggler
Aragonese Smuggler



FRIESEKE (Frederick)

Devant la Glace
Vor dem Spiegel
Before the looking-glass



SARGENT (John)

Carmencita

Carmencita

Carmencita



TANNER (Henri)

La résurrection de Lazare

Die Auferweckung des Lazarus

Lazarus raised from the dead



HOMER (Winslow)

Nuit d'été

Sommernacht

Summer night



WHISTLER (James Mac Neill)

Portrait de la mère de l'auteur

Porträt seiner Mutter

Whistler's Mother



MOSLER (Henry)

Le retour

Die Heimkehr

GAY (Walter)

Bleu et blanc

Blau und weiss



The return



BARTHOLOME (Manuel)

Deux amis

Zwei Freunde

Two friends



HUMPHREYS-JOHNSTON (John)

Portrait de la mère de l'auteur

His Mother's Portrait

Portrait seiner Mutter



DANNAT (William)

La dame en rouge

Lady in red



ALEXANDER (John)

La dame en gris

Lady in gray

Dame in Grau



HARRISON (Alexander)

En Arcadie

In Arkadien

In Arcadia



MAC EWEN (Walter)

Un dimanche en Hollande
Sunday in Holland



MILLER (Richard)

La tasse de thé
A cup of tea
Eine Tasse Tee



FRÉDÉRIC (Léon)

La vieille servante

Die alte Dienerin

Ein leidenschaftliches Lied — Passionate Song



STEVENS (Alfred)

Chant passionné



FRÉDÉRIC (Léon)

Les âges de l'ouvrier (triptyque, II et III)
 The Ages of the Workman. Triptych
 Die Lebensalter des Arbeiters. Triptychon





FREDERIC (Léon)

Les âges de l'ouvrier (triptyque, D)
The Ages of the Workman. Triptych
Die Lebensalter des Arbeiters. Triptychon



FRÉDÉRIC (Léon)

L'âge d'or: I Le Matin; II La Nuit

Das goldene Zeitalter: Der Morgen, Die Nacht

The golden Age: Morning, Night





STEVENS (Alfred)

Retour du bal

Rückkehr vom Balle

Home from the ball



DIERCKX (Pierre)

La lecture de la Bible

Bibellesen

Bible reading



VERHAEREN (Alfred)

Oie, fruits et légumes

Gans, Früchte und Gemüse

Goose, fruit and vegetables



LAERMANS (Eugène)

Fin d'automne

Herbstende

End of autumn



STEVENS (Joseph)

Le supplice de Tantale

Tantalusqualen

The Torments of Tantalus

1904



CLAUS (Emile)

« Rayon-de-soleil »

Sonnenstrahlen

Sunbeams



GILSOUL (Victor)

Soir en Brabant

Abend in Brabant

Evening in Brabant



MEUNIER (Constantin)

Im « schwarzen » Lande

Au pays noir

In the Black Country



DELVIN (Jean)

L'attelage

Das Gespann

The Team



BRAEKELEER (Henri de)

Bibelots

Nippachen

Knick-knacks



BAERTSOEN (Albert)

Le Dégel

Tauwetter

Thaw



ZULOAGA (Ignacio)

Porträts

Porträts

Portraits



ACHELEN (Georg)
Intérieur

Domestic life
(Indoors)

ILSTED (Peter)
Intérieur

Daheim
(Intérieur)



Domestic life
(Indoors)

Zu Hause
(Intérieur)



BOLDINI (Jean)

Portrait de M^{me} X

Porträt von Frau X

Portrait of M^{me} X



KRÖYER (Peter S.)

Barques de pêche

Fischerbarken

Fishing boats



SOROLLA Y BASTIDA (Joaquin)

Retour de la pêche; barque de halage

Heimkehr vom Fischfang
Hereinziehen des BootesReturn from fishing
Boats in tow



RUSINOL (Santiago)

Jardin d'Espagne

Garten in Spanien

Garden in Spain

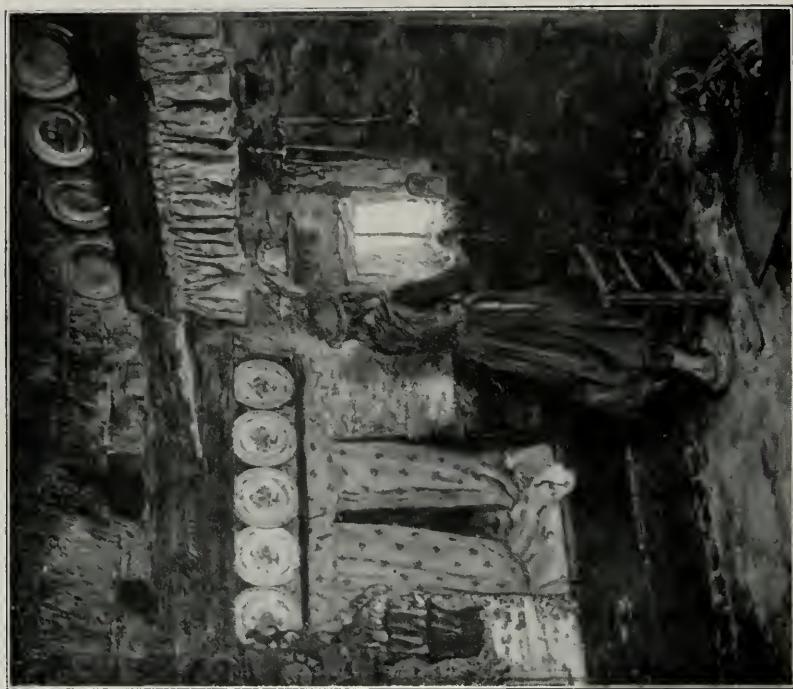


ANGLADA-CAMARASA (Hermen)

Noce en Espagne

Hochzeit in Spanien

Wedding in Spain



BRIËT (A. H. C.)

Jeune ménagère; Gueldre

Young housewife



ZULOAGA (Ignacio)

La naine

Female dwarf

Die Zwergin



NONO (Luigi)
Première pluie

Der erste Regen

The first rain



TEN CATE (S. J.)
Port du Havre, le soir

Hafen von Havre, am Abend

The harbour of Havre, evening



GORTER (Arnold)
Chemin dans les bruyères

Weg in der Heide

Path through the heath



MESDAG (Hendrik-Willem)

Soleil couchant

Sonnenuntergang

Sunset



SOEST (L. van)

Matinée d'hiver

Wintermorgen

Winter Morning



PELLIZZA DA VOLPEDO (Giuseppe)

Fleur brisée

Eine gebrochene Blume

A broken flower



MORBELLI (Angelo)

Jour de fête à l'hospice Trivulzio (Milan)Festtag im Armenhaus
Trivulzio, MailandFeast day in the Almshouse
of Trivulzio, Milan



TITO (Ettore)

Chioggia

Chioggia

Chioggia



FRAGIACOMO (Pietro)

Die Gondeln

Les Gondoles

The Gondolas



ROMANI (Juana)

Salomé



TITO (Ettore)

Le bain

Das Bad

The Bath



BOLDINI (Jean)

Portrait de M^{me} XPortrait of M^{me} X

MANCINI (Francesco)

Le petit écolier

The Schoolboy

Der kleine Schüler



CIARDI (Guglielmo)

Le lac de Weissenfels

See von Weissenfels

The Lake of Weissenfels



FALCHETTI (Alberto)

Ouragan en montagne

Orkan in den Bergen

Hurricane in the mountains



Landschaft bei Asiago

CARCANO (Filippe)

Campagne d'Asiago

The Country of Asiago

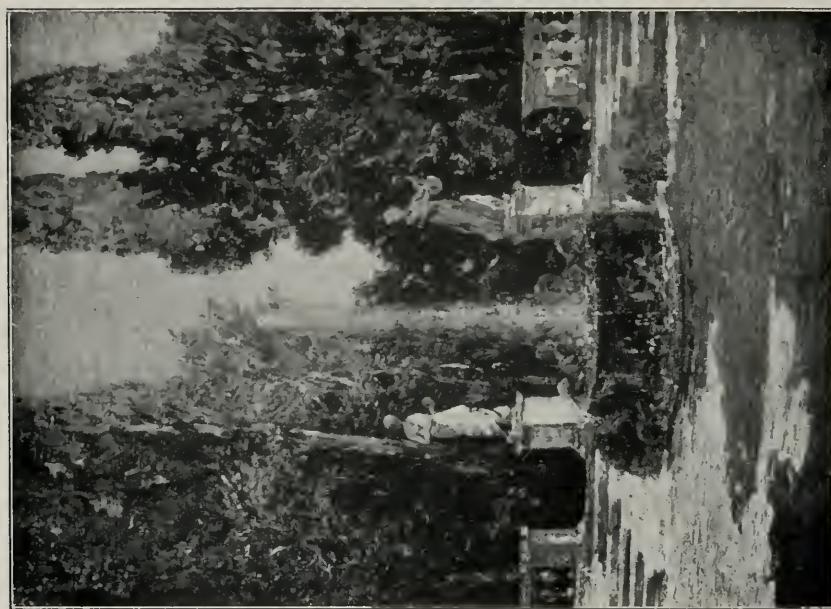


Grünes Email

PASINI (Alberto)

Email vert

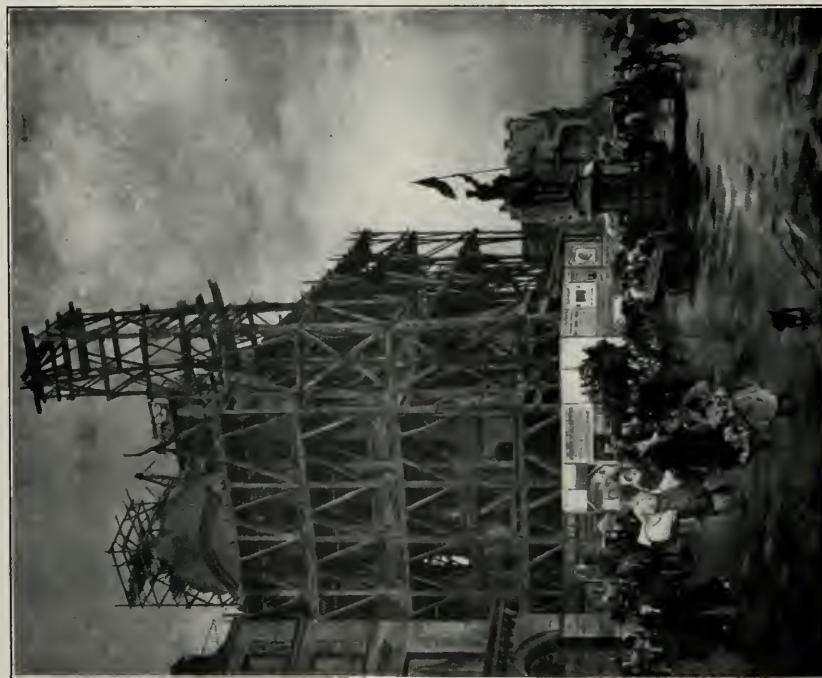
Green enamel



CIARDI (Emma)

Le Jardin des Muses

The Garden of the Muses



NITTIS (Joseph de)

La place des Pyramides

Place des Pyramids

Platz "des Pyramides"



BASIL KIRTSCHFF (Marie)

Le Meeting

Die Zusammenkunft



GAY (Nikola)

Le Calvaire

Golgatha



SOUZA-PINTO (José de)

Les pommes de terre

Kartoffeln

The potatoes



PASTERNAC (Leonid)

La veille de l'examen

Abend vor dem Examen

The Eve of the Exam



BAUD-BOVY (Auguste)

Sérénité

Frieden

Peace



BURNAND (Eugène)

Les disciples

Die Jünger

The Disciples



STENGELIN (Alphonse)

Soleil couchant sur la mer du Nord

Untergehende Sonne an der Nordsee

Sunset on the North Sea



SK REDSVIG (Christian)

Villa Bacciochi; Jour d'hiver (Corse)

Wintertag, Korsika

Winter day, Corsica



Winter in Norwegen

THAULOW (Fritz)

L'hiver en Norvège

Winter in Norway



GRIMELUND (Johannes)

Maison de pêcheurs à Svolvær, Lofoden (Norvège)

Fischerhütte in Svolvær,
Lofoden, Norwegen

Fishermen's houses at Svolvær,
Lofoden, Norway



SALMSON (Hugo)

A la barrière de Dalby; Skane (Suède)
Am Gatter von Dalby; Skane,
Schweden



ZORN (Anders)

Un pêcheur
Fischer

Fischer



ZORN (Anders)

Femme se coiffant Woman plaiting her hair
 Frau beim Frisieren A young Mother



STRÖM (Häfklun)

Jeune mère A young Mother
 Junge Mutter



WENTZEL (Gustav)

Enterrement d'un marin (Norvège)

Seemannsbegräbnis. Norwegen

A Sailor's Funeral. Norway



EDEL FELT (Albert)

Service divin au bord de la mer

Gottesdienst am Meerestrond

Divine Service at the Sea-side



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